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## "JUDITH" IS GIVEN VIVID PREMIERE BY CHICAGO FORCES

Civic Opera Presents Honegger's Much-Discussed Modern Music-Drama with Mary Garden in Title Rôle—Despite Enormous Difficulties of Preparation, Work Does Not Impress as Sensational in Musical Idiom or in Stage Drama—Atmospheric Appeal of Score Is Potent, but Treatment Is Undramatic—"Schicchi" Revived

CHICAGO, Jan. 29.—The first American hearing of Honegger's "Judith" was given before a sold-out house, which remained to applaud the work very cordially at its end, by the Chicago Civic Opera Company in the Auditorium on Jan. 27. The opera, with Mary Garden in the title rôle, was given on the same bill with a revival of "Gianni Schicchi," and was repeated this afternoon.

"Judith" was first produced at the Théâtre du Jorat, in Switzerland, June 11, 1925, in the form of a play, by René Morax, with incidental music. Shortly thereafter Honegger bound the choruses, solos and symphonic passages together, and produced the work as an opera at Monte Carlo, Feb. 13, 1926. It had not had another production anywhere until Thursday night. The Cologne Opera was scheduled to give its German premiere on the same evening. It is expected Miss Garden will take part in Parisian performances of it next summer.

Miss Garden's heralding of the work, on her arrival from Europe last fall, as of a sort to make "Salome" sound like a nursery rhyme, had roused Chicago's anticipation to a fever heat. The initial audience assembled, ready to meet an aural attack of the most diabolical vehemence. There was a shuddering anticipation of Stravinskian enormities, some enlargements upon the hideousness

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## MILWAUKEE CANNOT PAY SYMPHONY BILL

City Attorney Rules Against Appropriation Being Thus Spent

MILWAUKEE, Jan. 29.—The city's effort to obtain a symphony orchestra has been delayed by the ruling of the attorney for the municipality that the \$5000 appropriated for an orchestral deficit cannot be paid, because the orchestra association is a private organization.

For a number of years, the city has paid deficits for orchestral concerts, and there had been no question of the legality of the procedure. Now, however, the comptroller says he will abide by the city attorney's ruling, and the orchestral deficit of more than \$4000 is still unpaid.

Carl Eppert, conductor, held some ten rehearsals for the first concert, and

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HENRI VERBRUGGHE

Conductor of the Minneapolis Symphony, Who Is Leading His Organization on a Three Weeks' Tour Which Includes a New York Concert Next Week. (See Page 37)

## Chicago Opera Has \$400,000 Deficit as Fifth Year of Civic Management Ends

CHICAGO, Jan. 30.—This season's deficit for the Chicago Civic Opera will amount to approximately \$400,000, according to reliable information. This figure is regarded as confirmed by a statement made by Samuel Insull, president of the organization, to the effect that guarantors will be called upon for 80 per cent of their pledges. Mr. Insull made this announcement at the gala performance tendered guarantors for the five years just closing on the evening of Jan. 28. He said that the fund for the next five years has been placed "on a more permanent basis than was possible for the first five-year period." The performance for the guarantors was one of the features in the final week of the home season, which ended Saturday night. Following this, the company left by special train to begin its tour with a two weeks' season in Boston, opening on Jan. 31.

Perhaps the item of greatest interest in Mr. Insull's address had to do with the plans for erecting a skyscraper office building to house the opera company, at a cost expected to be about \$16,000,000. The fact that the building is projected within the next few years was revealed in Mr. Insull's remarks. The company's lease on the Auditorium expires in September, but in all probability

it will be renewed for several years.

Probably half of the necessary amount for a new building will be raised by the sale of bonds, Mr. Insull said, and the remainder by the sale of preferred stock. In addition to office space and the new home for the opera, the building would house a smaller hall for light operas, recitals, concerts and rehearsals. Of great interest also is Mr. Insull's plan for devoting the profits from the future great civic opera center to the musical education of the people in Chicago.

Mr. Insull's address was in part as follows:

"I would like to review our operations this year in a few words. We have produced thirty-four operas, and, including three performances in Milwaukee, will have given 102 performances when the curtain goes down tomorrow night.

"These performances have been better attended than any previous season during which grand opera has been given in this house, and this is the more remarkable when you remember that this winter has been a dull one from the amusement point of view.

"Naturally, we are very proud of the results obtained, as shown by the patron-

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## TAYLOR OPERA HAS DIFFICULT MUSIC AND TRAGIC STORY

Details of Work That Has Been Surrounded by Veil of Secrecy Learned by MUSICAL AMERICA—Henchman of Saxon King Ends Life on Sword When Betrayal of Love Trust Is Revealed—Folk Character Is Given Choruses, Described as of Unusual Power—No Set Arias, but Scenes That Suggest "Tristan"—Rehearsals Are Begun

THE first stage rehearsal of Deems Taylor's opera, "The King's Henchman," which will have its world-première at the Metropolitan on Feb. 17, was held on Jan. 24. In spite of the secrecy still being maintained in every respect with regard to the opera, MUSICAL AMERICA is in the position to announce exclusively the essential details concerning the work and the production.

As was first stated in these columns several months ago, the opera is in three acts and deals with personages of Mediaeval times, the Tenth Century in the West of England, to be exact. The principal rôles are in the capable hands of Florence Easton as Aelfrida, the Lady in the case, Edward Johnson, who is Aethelwold the Henchman, and Lawrence Tibbett as Edgar the King. Subsidiary rôles are sung by George Meader, Marion Telva, Joseph Macpherson, Dorothea Flexer and William Gustafson, all Americans, and Max Altglass and Millo Picco, the only members of the cast, with the exception of Miss Easton, not native Americans.

The basis of the plot is a Hallows' legend with a love story on the order of those of Tristan and Isolde and Paolo and Francesca, though with an original turn which distinguishes it from either of these tales.

The King sends his Henchman at Aelfrida, a daughter of the Thane of Devon. The Lady has heard that if a maiden goes into the woods at midnight

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## NEW CONCERTOS ARE PRODUCED IN BOSTON

Works by Aaron Copland and Joseph Achron Given as Novelties

BOSTON, Jan. 29.—Premières of two concertos were outstanding items in concert events of the week. Aaron Copland's new Concerto for piano and orchestra aroused heated comment when played by the composer and the Boston Symphony under Serge Koussevitzky, and Joseph Achron's Violin Concerto, with Mr. Achron in the rôle of soloist, was heard under the aegis of the same organization.

Mr. Copland's score, presented at the concerts of Jan. 28 and 29, was written at the suggestion of Mr. Koussevitzky. It was composed for the greater part during the summer of 1926 at Guéthary, a Basque village in France. Though in

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## NAME JUNIOR BOARD FOR NEW ORCHESTRA

### Beethoven Symphony to Have Young Group of Workers

The new Beethoven Symphony, which will make its first appearance in the Metropolitan Opera House on Feb. 22, has announced the formation of the junior board of directors, headed by Camille Miller, daughter of Mr. and Mrs. G. Clinton Miller.

The members of the committee include also Elizabeth Wyatt, Kathleen Howell, Edith H. Jaffray, Almira Rockefeller, Elizabeth Stickney, May Swords, and Constance Dane.

The junior board of directors was to meet on Wednesday afternoon at Miss Miller's home, to confer with Georges Zaslavsky, conductor of the orchestra, and Roy P. Monahan, president. At that time matters of policy were to be determined, with the junior board taking an active part in the decisions. The new orchestra, which will number more than 100 musicians, is planned as a permanent institution in this city, and will give several concerts following its debut.

According to Mr. Monahan, the junior board will cooperate actively in the work of selecting the orchestral programs, in addition to performing other duties.

### Captain Sherman Leaves Army Band for Infantry Service

WASHINGTON, Feb. 2.—Capt. Raymond G. Sherman, commandant of the Army Music School and commanding officer of the United States Army Band, has been ordered to Fort Benning, Ga., to begin a course of instruction at the Infantry School there, preparatory to a term of foreign duty. He will be succeeded by Capt. Curtis D. Alway, Fifth Infantry, who formerly had charge of the recruit band at Columbus Barracks, Ohio. Captain Sherman came to Washington three years ago. Under his leadership the Army Music School instituted a plan for obtaining and training recruits for the military bands that has done much to relieve the demand for bandmen throughout the military service. He was also instrumental in effecting the policy of having the Army Band go on concert tours. The change in commandants will involve no change in leaders for the band, Capt. William J. Stannard remaining as director, while William C. White continues as principal of music. A. T. M.

### Geraldine Farrar to Return to Berlin Opera

Reports that Geraldine Farrar would return to the stage of the Berlin Staats Opera where she made her first operatic appearances in 1901, were generally credited last week in New York's musical circles, although no direct corroboration was obtained from Miss Farrar. A statement appeared in a Berlin newspaper that she had been invited to appear in her three most popular rôles, *Madama Butterfly*, *Carmen* and *Tosca* in the near future.

After some appearances in provincial German opera houses, Miss Farrar made her real debut at the then Berlin Royal Opera House as *Marguerite* in "Faust" on Oct. 15, 1901, achieving a sensational success. She remained a member of the organization, singing leading rôles for four years, during which time she also made guest appearances in other parts of Europe, and came to the Metropolitan in 1906. Her American debut as *Juliette* on Nov. 26, of that year, was equally successful and she remained a member of the Metropolitan forces, save for one season when she was with the Chicago Opera, until 1922.

Reports have frequently been made since that time that Miss Farrar was about to return to the Metropolitan, but these have always been denied by the management.

## Details of Story and Music of New Opera by Deems Taylor Disclosed



Deems Taylor, Composer of "The King's Henchman," Placing Final Corrections on His Score. Mrs. Taylor, Known to Play-actors as Mary Kennedy, Looks on

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on Hallowe'en with a torch, she will see the face of her future husband. The Henchman having come into the wood on her father's domain, has lost his way and lain down to sleep. The Lady, finding him, decides that the legend has been correct and this is her swain. The Henchman, waking, sees her and finding her beautiful, falls in love at sight. He then sends a messenger back to the King, his master, saying that she is a person of no great beauty and distinctly not a match for him. The two then wander through the wood, exchanging love-vows.

A year later, when the Henchman and the Lady have been happily married, she knowing nothing of his mission from the King, word is received that the King plans to visit them. The Lady is greatly flattered and the Henchman terrified. His only way out of the difficulty is to make a clean breast of his treachery to his King, and beg her to help him. She agrees to feign sickness to make herself as ugly as possible and to stay in her room while the King is there. King Edgar arrives, and the Henchman makes his apologies for his wife, but says that, ill as she is, she will receive the King in her chamber.

Meanwhile, *Aelfrida's* tire-woman has been tempting her to appear before the King, not ill and ugly, but in her richest robes and jewels. Dazzled by the prospect of impressing the King she proves not strong enough to keep faith with her husband. Just as the King and the Henchman, then, are about to ascend to her chamber, she enters, resplendent, beautiful, and the King realizes in a flash what has happened. *Aethelwold* confesses all and says that love was stronger than honor, but that having lost his honor, he has lost all, so he falls upon his sword. The opera then ends with the ultimate fate of the Lady and the King still unsolved.

### Set Pieces Lacking

The three acts take place in the King's castle, the wood, and the interior of the house of the Thane of Devon. In the first and last acts there are choruses, but the second act is practically one long duet. There are no set arias, but many of the individual scenes take the character of dramatic arias. The male chorus in Act I, built on themes of an Early English folk-song character, has what is described as a magnificent

climax, in which the principal theme is repeated in ascending keys—said to have a thrilling effect. There is also an important chorus in the final scene in which female voices are introduced, though in this case the effect is more that of a male chorus with the high voices added for further brilliancy. The duets in the second act almost unavoidably suggest "Tristan und Isolde."

Much of the music is of extreme difficulty and the orchestration is not such as to render much assistance to the voices. In one section the tenor part a cutting of several of pages was suggested, to which the composer consented. But Tullio Serafin who is conducting the opera, and Wilhelm von Wymetal, who is directing the staging of the opera, both insisted that these pages should be retained, the former, because he considered them to contain some of the best orchestral passages in the score, and the latter because the dramatic action at this point was most interesting.

The final scene contains pages regarded as having great dramatic strength and musical beauty, for the King, a part in which it has been predicted Mr. Tibbett will score a personal success. All the artists taking part are reported to be enthusiastic about their rôles, and it is probable that the work will score a striking success.

The score and libretto of "The King's Henchman" have been withheld, because of the composer's expressed belief that an opera should be given without advance explanation, like a play. The Metropolitan has cooperated fully in preventing details of the work from reaching the public.

"The King's Henchman" will be the twelfth American work produced by Mr. Gatti-Casazza, the others have been Converse's "Pipe of Desire," Parker's "Mona," Damrosch's "Cyrano," Herbert's "Madeleine," De Koven's "Canterbury Pilgrims," Cadman's "Shanewis," Gilbert's "Dance in Place Congo," Breil's "The Legend," Hugo's "Temple Dancer," Hadley's "Cleopatra's Night" and Carpenter's ballet, "Skyscrapers."

### Ruhrseitz Engaged as Assistant Conductor at Metropolitan, Berlin Reports

Kurt Ruhrseitz, conductor and pianist, who has been active in the last two seasons in America as accompanist to leading artists, has been engaged as assistant conductor for next season at the Metropolitan Opera, according to a statement published in the Berlin *Signale*.

## MOVE TO INCREASE COPYRIGHT CHARGES

### Witnesses Disagree on Proposal Before House Committee

By Alfred T. Marks

WASHINGTON, Feb. 2.—Opposed opinions were heard on the necessity for increasing copyright fees for musical compositions and other publications at the hearing on the Vestal Bill before the House Committee on Patents on Jan. 27.

Representative Sol Bloom, of New York, asserted that the increased fee would be an injustice and discrimination against those who secured copyrights, but never published the compositions or other works. He stated there were many such cases.

The Register of Copyrights, Thorvald Solberg, took the position that "it would be a beneficial thing if some of those now securing copyrights were precluded by the additional fee. The small fees give a certain undignity to the Copyright Office."

Fulton Brylawski, a Washington attorney, appeared before the committee as representative of the music publishers and motion picture firms. He told the committee that these firms were in favor of the passage of the bill. He explained that, in order properly to perform the work of the Copyright Office, additional clerks were needed. The increased fees would provide for this. "We would welcome the additional fees," Mr. Brylawski said, "if it means increased efficiency in the Copyright Office."

The bill provides that for the registration of any musical or other work subject to copyright the fee shall be \$2, which sum would include a certificate of registration under seal; provided that in case of photographs the fee be \$1 where a certificate is not demanded; for every additional certificate made, \$1; for recording and certifying any instrument of writing for the assignment of copyright, or any such license specified in Section 1, Sub-section (e), or for any copy of such assignment or license, duly certified; \$2 for each Copyright Office record book page or fraction thereof, over a half page.

Other charges provided are as follows: For recording the notice of user or acquiescence specified \$1 for each notice of not more than five titles; for comparing any copy of an assignment with the record of such document in the Copyright Office and certifying same under seal, \$2; for recording the renewal of copyright, \$1; for recording the transfer of proprietorship of copyrighted compositions or articles, ten cents for each title, in addition to the fee prescribed for recording the instrument of assignment; and for any requested search of Copyright Office records, indexes or deposits, \$1 for each hour of time consumed.

### "Fire Bird" Suite Is Preceded by Real Smoke in Kansas City

KANSAS CITY, Mo., Jan. 29.—Even threatening smoke failed seriously to interfere with the concert given by the Detroit Symphony, of which Ossip Gabrilowitsch is conductor, in the new Ararat Auditorium. The orchestra, with Mr. Gabrilowitsch as soloist, was playing Tchaikovsky's Piano Concerto when, owing to trouble in a flue, smoke began to roll into the house. The audience rose to leave, but assured by ushers there was no danger of fire, resumed their places. A deserved ovation was given the soloist, Victor Kolar, who was conducting, and orchestra, not alone for their admirable performance but for their calm conduct. The first performance in this city of Stravinsky's "Fire-Bird" followed. Preceding this, Mr. Gabrilowitsch remarked he hoped it would not create a panic! Two Nocturnes of Debussy's and Liszt's "Hungarian" Rhapsody, No. 2, concluded the program. Walter Fritschy was local manager of the orchestra. The program included Schumann's Fourth Symphony and music of Weber, Chausson and Liszt.

BLANCHE LEDERMANN.



# Stylistic Music-Drama Revealed in Honegger's "Judith"

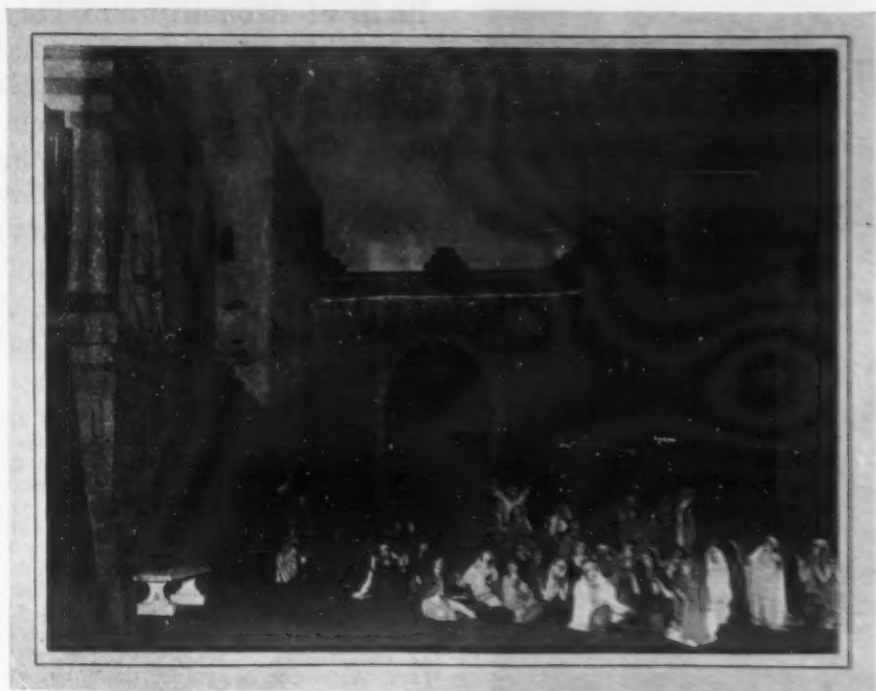


Photo by H. A. Atwell

Scene from the First Act of "Judith," as Given by the Chicago Opera. The Chorus of Bethulians Is Shown, Mourning Their Losses in Battle

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of Strauss' cistern murder in "Salome," some catapultic atrocities of the most up-to-date violence.

There was no shock. There is nothing outrageous in the score. Yet it vibrates with modernism. The opera opens with a trill on the augmented octave of F Flat. There are insistent slashes from the strings, and the curtain rises on the weeping Bethulians, whose lamentations are pitched in several simultaneous keys, against a background of scarcely complementary tonalities. Soon the voice of *Judith*, hidden upon her terrace, is heard. She draws apart her curtains when *Ozias*, the patriarch, has dispersed the rabble. And, while a hidden wailer lifts her voice in the distance, the widow of Bethulia summons her maid to prepare her most beautiful garment, that she may set out to do that which "no man in Israel" dares. Then, praying to Jehovah, she descends to the street. The crowd has assembled again. *Judith* demands that *Ozias* open the gates, as he has promised, and amidst the awed and highly effective murmurs of her fellow townsfolk, *Judith* proceeds slowly out into the opalescent night.

## A Climactic Scene

The first "tableau" of the second act discloses *Judith* resting, with her servant, on her way to the camp of *Holopherne*. The water of the well beside which she rests refreshes her burning forehead, "but not her spirit." A tenor voice is heard off stage. Following this short but impressive scene, the soldiers of *Holopherne* are seen praying vehemently to *Istar* and *Mardouk* while their general drinks within his tent. He orders brought to him the Israelite

woman who had come that morning, and when she comes, he offers her wine. This she refuses, as she is forbidden to touch unconsecrated wine, and offers him some her servant has brought.



Photo by H. A. Atwell

The Second Scene from Act II. "Judith" Confronts the Hostile General, "Holopherne," in His Tent to Plead for Her Countrymen. Brutally Wounded by Him, She Seizes His Sword and Slays Him While He Lies in Drunken Slumber. Mary Garden Is Shown as the Heroine and Cesare Formichi as "Holopherne"

After *Holopherne* has dismissed his soldiers, *Judith* entreats him to spare her people. *Holopherne*, instead, embraces *Judith* in a scene where Honegger has apparently interpolated some extra bars of music for the sake of the effectiveness of its Chicago performance.

But *Holopherne* is obviously unaware that a mixture of wines is disadvantageous, and falls into a profound slumber. *Judith*, seeing him thus, snatches his sword, then draws the curtain of the tent. The serving girl creeps to its folds, and listens in fear as she crouches in the dark. Suddenly *Judith* emerges from the tent, thrusts something wrapped in a dark cloth into the maid's hands, and orders her to walk before her. A soldier off-stage challenges them. *Judith* replies that women of Israel are going to the spring. The sentinel bids them pass, and the scene closes on the serene chord of A Minor.

In the final act the Bethulians rush to the gates to welcome *Judith*, she flings to them the head of *Holopherne*, and speeds the soldiers to an attack of the city's besiegers. A vigorous male chorus, which Henry Prunières has called *Handelian*, accompanies the departure of the army. Maidens bring flowers to place at the feet of the anguished *Judith*. Her servant asks why she is unhappy, and *Judith* replies that the heart which

has given joy does not keep it for itself. *Ozias*, lauding *Judith*, prompts her to praise of Jehovah in a striking concerted number. *Judith* draws apart from the rejoicing populace, and when they have quitted the stage, she, haunted by the memory of *Holopherne's* eyes, pledges her life to God, that she may forget.

## Score Rouses Debate

It would be futile to attempt to establish the merits of Honegger's work conclusively after the bare acquaintance offered in two hearings. Both audiences approved of the music. Repeated though unavailing attempts were made between scenes to gain curtain calls before the end of the opera. The lights in the Auditorium were not even raised in the short intermissions between acts. Certainly the music was interesting and its quality, as well as the progressiveness of the company in mounting a work of so much importance, was fully worthy of cordial reception.

So far as the character of Honegger's music is concerned, no one who is interested in the modernist idiom could escape a feeling of the composer's sincerity, talent and authority. The work has a genuine appeal. Its effect is intense and enjoyable. One senses in Honegger's melodies a real beauty, if not an invariable degree of expressiveness.

The composer was obviously master of his medium. His instrumentation, his thematic treatment and his system of exposition are alike marked with a brevity that is almost taciturn. The work can be performed in a little more than an



Mary Garden as "Judith"

indeed, stimulating, and perhaps upon deeper acquaintance with the work one may learn to enjoy it with more than the passive receptivity which its quality seems to make inevitable at present.

## A Drama of Feeling

But whether Honegger has a real talent for the opera house, is still an open question, which is obscured by the nature of Morax' libretto and the Chicago Opera's mounting of the new work. There is only one dramatic episode, properly speaking, in "Judith." That is the scene in *Holopherne's* tent. The work is static. It is mural in style, flat like a poster, and Honegger's music, at present, seems to harmonize with it in this respect. The score seeks to portray, in as restrained a manner as possible, the moods of the text. But neither text nor score is dramatic.

On the other hand, the company has mounted "Judith" as if it were an ordinary opera, and has missed, so it appears, the essential quality of the very curious work. "Judith" has an activity of feeling, not of deed, and it would have been most interesting—indeed it almost seems that it was actually imperative—for the company to mount the work stylistically, and have the movement of the principals correspond to the moods, rather than to the facts, of this curiously laconic work.

## Graphic Central Figure

So far as the actual singing of "Judith" is concerned, interest naturally centered in Miss Garden's carefully conceived version of the title part. She had gowned herself brilliantly, wearing a huge cloak of many magical colors, with which she accomplished many of the remarkable effects which make her seem able to donate volition and movement even to her draperies. She sang an almost impossible vocal score magnificently, with profound expressiveness, especially at the second performance, and with a beauty of diction and a characteristic power of projection which constantly excited one's admiration.

She treats the character in a comparatively motionless way, which corresponds to the flat surfaces of the libretto

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## Enlargement of Wagnerian Répertoire Predicted

CHICAGO, Jan. 31, (By telegraph to MUSICAL AMERICA).—The engagement for next season of three new European artists for the Chicago Civic Opera indicates an enlargement of the Wagnerian repertoire. It is believed that "Meistersinger" and possibly the four "Ring" dramas will figure. The scenery for the former has been practically complete for several years, with performance impossible for lack of a *Beckmesser*. The engaging of two German baritones, Emil Schipper and Heinrich Schlusnus, suggests that this rôle will now be filled. Edith Mason is a conjecturable *Eva*, and it is known that Giorgio Polacco has been eager to conduct. Maria Olszewska, contralto, the other artist to be announced, will make her début as either *Amneris* or *Carmen*. She is noted as a Wagnerian interpreter.



Photo by H. A. Atwell

Tableau from Act II, Scene I. "Judith" with Her "Serving Woman" Rests by a Well on the Way to the Philistine Camp. Left, Mary Garden as "Judith"; Right, Clara Shear as the "Serving Woman"



# Seeing Through the Welter of Modern Music in Europe

Radical Changes in the Art within Last Thirty Years Present Bewildering Aspect to the Uninitiated—Cessation of German Supremacy, with Advent of Modern Russian and French Schools, Has Resulted in New and Conflicting Tendencies—National Schools of Composition

By EUGENE GOOSSENS

**I**N these days of musical alarms and excursions, the subject of contemporary music is apt to provoke more discussion and arouse greater extremes of hostility and antagonism than any other topic of the day. Much of this can, of course, be discounted on the grounds of prejudice and ignorance, but it is surprising to what lengths some people will go in their efforts to prove that three-quarters of the production of contemporary composers is not only worthless as art, but deliberately offensive as music!

The center of creative activity in music is still, as in former days, to be found in Europe, though as regards performance America has already absorbed Europe's finest elements.

Discarding, for the moment, any reference to the vital and rapidly progressing school of young writers in this country, I am in addition impressed by the fact that America, mainly for geographical reasons, is a splendid vantage point for the onlooker who would appreciate in their right perspective the musical forces at work in Europe today; their trend and their tendencies.

America, young in years but already old in knowledge, accepts or rejects these forces with a rapidity which is a tribute not only to the growing discernment of its audiences, but the enterprise and progressive nature of its concert-givers in general, and its symphony leaders in particular.

During the last thirty years, the externals of creative musical art have changed; in a general sense, almost beyond recognition. The spirit underlying music and the emotions which prompt it, have never changed and probably never will change, short of the advent of a race of machine men.

## New Creative Schools Appear

The causes of this violent change of idiom, one unparalleled in the history of any other art, are many and varied. The dominating influence of the great Germans, from Bach to Brahms and Wagner, had held most of Europe in its sway for well-nigh a century and a half, and only in the early 'nineties did we become aware of the fact that two countries at least had practically been immune to this influence.

Not only had France and Russia nothing in common with the German idiom, but the coming of the French impressionists and the gradual revealing of such composers as Moussorgsky and Rimsky-Korsakoff marked the starting point of a reaction which was not only timely but inevitable. "Boris Godounoff," the Tchaikovsky symphonies, "L'Après Midi d'un Faun," and the "Béatitudes" crept into place alongside "Parsifal," Brahms' Fourth Symphony and the early Strauss. Paris and Petrograd temporarily stole the thunder of Berlin and Vienna, while Verdi's "Falstaff" and Albeniz' piano works revealed the new vitality of Italy and Spain.

Even conservative London or at any rate a few of its more daring spirits, dropping for a while the mantles of Handel and Mendelssohn, tasted the forbidden joys of a new musical sensation. Such was the situation at the dawn of the twentieth century, and it is about this time that the opponents of so-called



EUGENE GOOSSENS

Who, in the Accompanying Article, Discusses Aspects of Modern Development in Music Which Formed the Topic of His Recent Address Before the National Music Teachers' Convention in Rochester

modernism claim that the divorce of music and sanity occurred!

In spite of this statement, it is interesting to recall that Debussy's "Pelléas et Mélisande," a masterpiece that is even still awaiting its proper recognition, was produced in 1902 in Paris. Richard Strauss, who, in spite of his romantic leanings, may still rightly be called the greatest living musician, produced in quick succession "Salome," "Elektra," and his *chef d'œuvre*, "Rosenkavalier," all before 1911. About this time also there burst upon an amazed universe the redoubtable Stravinsky, who by 1913 had given us three astonishing works, "The Firebird," "Petrouschka" and "Sacre du Printemps," any one of which would confer a degree of immortality upon the writer. Add to this the production of the Frenchman Ravel's "Daphnis and Chloe" in 1914, and the first performance of Arnold Schönberg's "Five Orchestral Pieces" in the same year, and you have a handful of works which, though in a few cases they are still bones of contention among the critics, have nevertheless already become classics in the light of contemporary activity.

We refer to them as classics for the additional reason that they have come to be regarded, each in its own peculiar style, as the stepping-off points—"the keystones," in fact, of the so-called "modern" schools of thought.

## Geographical Differences

We have used the word "school" advisedly, for when we come to investigate the nature of the present-day idiom and the manner in which it differs from that of a past generation, there is much talk to be endured of schools and groups and "isms" generally. The outbreak of the war brought with it sharp political and geographical demarcations, and each and every nation of Europe cherished and set a watch over its artistic frontiers just as jealously as its political ones.

Art has always been a matter of schools rather than of individuals, and with the possible exception of England at the present time, the European nations retired into their several artistic shells at the outbreak of the war and have since maintained, in feeling and practice alike, a more markedly individual nationalism than ever before.

Witness, among many instances, the

case of the group of "Six" in Paris. Opinions may vary as to the merits or demerits of their music, quite apart from the fact that the erstwhile happy family has somewhat disintegrated in recent years. Yet the group itself, at the outset, was a purely local thing. It belonged to Paris, had its being in Paris, and wrote music which was essentially Parisian in its disregard of the graver side of life. Its members are now working independently, and in two cases at least producing splendid results; the others are still in the problematical stage.

Such a group, though of another caliber, was the "Friday" group in Russia in the days of Rimsky-Korsakoff, Borodin and César Cui, and similarly today in Vienna, among the former pupils of Schönberg.

This article, however, is more concerned with contemporary activity, and the post-war era opens up a big field of controversy and speculation for the future.

## Birth of Atonality

The outstanding characteristic of the moderns is undoubtedly summed up in the word "atonality." Atonality may be defined as the style of composing with no actual reference to any scale or tonic, and is actually an extreme development of the chromatic idea as exemplified in "Tristan." When, as Dent points out, dissonances are built up on every degree of the chromatic scale (each degree acquiring the function of dominant), the predominance of the dominant and tonic of the older system is extinguished, and new laws have to be discovered empirically, to cope with the situation.

When Schönberg's "Three Piano Pieces," appeared, no word existed in our vocabulary rightly to define their idiom, hence the derivation of "atonality," which in the case of Schönberg's later work, is employed sometimes contrapuntal-fashion, other times polytonally.

Distinguish this word polytonal from polyphonic. The latter means, of course, the bringing together of two or more melodic lines, whereas a composer writing polytonally, as is the case mostly today, uses not only melodic lines or voices, but streams of harmony moving simultaneously in different keys. The use of two or more keys at the same

time, as the superimposing of one key upon another, similar to the superimposing of harmonic progressions (often deriving from a common source), is therefore a perfectly legitimate practice, and is actually the process of the water-color painter (of successive washes in different shades of color) applied musically. Honegger is atonal; so are Bartók, Webern and Stravinsky. And if I elect to quote Schönberg and Stravinsky as outstanding examples of contemporary writers, it is because their methods have done as much to change the face of music during the last fifteen years as any other contemporary influence.

## Stravinsky and Schönberg

Stravinsky, being the more forcible and objective of the two, was the easier to imitate. Rhythm is his outstanding feature, as befits the music of a composer who wrote at least five of his best works to the order of the Russian ballet, but his harmonic and melodic schemes, logically and sanely evolved from the later Rimsky-Korsakoff, present equally interesting aspects, in spite of their provoking violent and sometimes bitter controversy. In fact, Schönberg himself, in spite of the far greater complexity of his language, has in comparison aroused much less discussion. It is difficult to ascribe a cause for this hostility, unless it be that Schönberg insinuates where Stravinsky bombards!

The latter composer uses uncompromising methods, and often remains satisfied with a ruthless presentation of his case, where another less direct expressionist might well have tempered the wind to the shorn lamb. It has often been urged against Stravinsky that his habit for so-called "patternizing" is a confession of his weakness in construction. True, the endless repetition of the motive in a Greek frieze may tend to monotony, but the fact remains that nowhere in Stravinsky's music can he be accused of redundancy or over-repetition. On the contrary, it is the inevitability of his rhythmic scheme which constitutes half its fascination.

Ansermet, than whom no one is better qualified to speak, says in one of his papers on this composer: "Stravinsky's power of creating unity between metres which have no common measure, resides in a certain rhythmical unit which remains understood." He means by this that (a) Stravinsky never employs the same metrical pattern, and (b) his apparently uneven rhythmic progression of figures resolves itself at performance into an orderly procession of highly-balanced and dexterously conceived figuration.

On the subject of Stravinsky's harmonic scheme the same authority may be quoted. The atonal quality of his music has given rise in some people's minds to the idea that it is not only illogical and perverse-sounding, but that it is unrelated to any co-ordinate scheme of harmonic progression. Ansermet says again: "His different harmonies, occurring simultaneously, are made clear by an element of contact which is endowed by all the virtues of a tonic, fulfilling the function of a pole from which the harmonies themselves radiate!" Here then we see again the idea of key-juxtaposition, but one which, by virtue of its fundamental relationship to a common source, carries with it a rational significance of structure proportionate to the significance of his ideas.

However much one may theorize regarding this composer, my experience, which in the case of Stravinsky dates back twelve years, on the concert-plat-

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# Representative Clubs in the National Federation

American Music Has Engaged Active Attention of Greer Musicians, Forming One of Federation's Younger Branches—  
School Music Is Fostered—Nevin Organization Holds Aloft Banner of Work for Public—Stroudsburg Library  
Benefits by Endeavors of Study Club—Influence of Musicians in Lexington, Kan., Grows Continually  
—Needs of Young People Cared for by Enthusiasts Composing Monday Society in  
Washington, Pa.



REER, S. C., Jan. 26.—

The Music Club of Greer is one of the young members of the National Federation, having been organized in March of 1925 with a charter membership of twenty. Mrs. Leila Cunningham was elected president, and a general program of activities was laid out. The growth of the organization was steady and substantial, and the second year saw the list of active members increased to thirty-four.

With the exception of the summer months, when meetings are suspended, the club has assembled regularly and followed a definite plan of study and musical programs illustrative of the subjects under consideration. American composers, and the rise and development of opera, have been among the topics chosen for study.

In the early days of the organization, inspiration and encouragement were brought to the members by a visit from Mrs. Robert I. Woodside, State president; Mrs. O. B. Hartzog, State treasurer, and Mrs. Jordan, educational chairman.

At the beginning of the second year, Miss Eloise Montjoy, the newly elected president, suggested the formation of a Junior Club, which was organized with Mrs. Frank Wardlaw as chairman. This organization grew so rapidly and interest among the young people was so keen, that it became necessary to form a Juvenile Club. Miss Julia James was chosen chairman of this auxiliary. The work of both these groups has been most gratifying to the senior club.

The choral club, under the leadership of Miss Harriette Edwards, has made marked progress and has given several public concerts in the high school auditorium. A most enjoyable evening was the "silver tea," at which Frederick W. Wodell, director of the Spartanburg Music Festival, addressed the club and presented several Spartanburg musicians in a vocal program.

In the spring of 1926, the club gave a creditable performance of an operetta, "Miss Cherry Blossom," before a large and appreciative audience.

One of the present practical aims of the club is the fostering of the study of music in the public schools.

## Community Service Is Durant Musicians' Ideal

DURANT, MISS., Jan. 26.—Community service is the ideal of the Nevin Music Club, which was organized in 1922 with this article in its constitution: "The object of this association shall be to form an organization center for the intellectual and musical culture of its members and to aid the promotion of better music in the community." There has been no deviation from this aim, and the members have given their time and talents freely.

Membership, which is limited to those who perform music, has grown steadily. In addition to the open meetings, to which each member is allowed to invite two guests, the club gives each year several concerts which are free to the public; each year it also engages a distinguished artist, sometimes two or three, to give a recital, and arranges the price of admission so that it is within the reach of all.

The club takes the leadership in the observance of Music Week, and is at present engaged in the preparation of an elaborate pageant, depicting the history of Durant. In co-operation with the Chamber of Commerce, the club arranges entertainments for visitors, and on these occasions usually presents



MUSIC CLUB OFFICERS IN SOUTH CAROLINA AND PENNSYLVANIA

Left: Lucy Fellencer Quig, President of the Stroudsburg, Pa., Music Study Club. Right: Eloise Montjoy, President of the Music Club of Greer, S. C.

Southern music. Last spring, the State Federation of Music Clubs was entertained by the Nevin Music Club.

In order that music might be properly taught in the public schools, the club last year raised funds to pay part of the salary of a teacher. It is such civic assistance as this that led one of the public officials to make the statement that the Nevin Music Club had done more for the community than all other organizations combined.

The club has a choral department, which is under the direction of Mrs. T. P. Ramsey. Miss Mamie B. Clark, president of the club, has organized a Junior Club, which has also been federated with the national organization.

## Extension Is Recorded By Stroudsburg Group

STROUDSBURG, PA., Jan. 26.—The Music Study Club of Stroudsburg was founded ten years ago with a limited membership of twenty. Meetings were held in the homes of members, and for a time no effort was made to increase the size of the organization, or extend its activities. Later the limitation on membership was removed, and the roster now numbers forty. In 1924 the club affiliated with the National Federation.

The club holds its meetings every two weeks, presenting a short program followed by a period of book study and a choral practice. Two or three of the meetings each year are opened to the public. Last year one of the concerts was a benefit for the public library, and another was given during Music Week. The choral section has worked faithfully under the able direction of Mrs. W. R. Levering.

Among the public appearances of the

club during the current year have been a sacred concert and a joint concert with the Stroudsburg Men's Glee Club.

Two extensions of the club's service were undertaken this year under the presidency of Lucy Fellencer Quig; one was the organization of a Junior Club, and the other the provision of a music shelf in the public library.

## Beneficial Influence Is Exerted in Kansas

LEXINGTON, KAN., Jan. 26.—Originally organized in 1893 with men and women members, the Music Club of Lexington became in 1895 a club for women exclusively. Meeting twice a month "for the purpose of promoting a general interest in the subject of music among its members," the club has continued these many years in an earnest and serious study of music and composers. With three classes of members—active, associate and honorary—the organization has grown steadily in numbers and in influence. In 1910 the club affiliated with the National Federation.

The club is fortunate in having the practical assistance of such members of the faculty of the School of Fine Arts of the State University as Dean D. M. Swarthout, Carl A. Preyer, Charles S. Skilton and Waldemar Geltech. At one of the programs given last year, Mrs. A. L. Owen was assisted by Dean Swarthout and Professor Geltech in readings of Rubinstein's sonata for piano and cello, Op. 39, and the Franck sonata for piano and violin.

Another interesting recital, devoted entirely to piano compositions of Carl A. Preyer, was given by Mrs. Maud Cook Anderson, who played Professor Preyer's C Minor Sonata, Op. 33; two

Etudes from Op. 43, two Octave Etudes from Op. 30, the "Children's Scenes," "Two Miniatures," the "Brook Nymphs," Op. 50, and a Prelude in E Flat from manuscript.

## Practical Zeal Guides Circle in Pennsylvania

WASHINGTON, PA., Jan. 26.—The Monday Music Club was organized in 1914 by a group of young women—music teachers, housewives and business women—who felt the need of co-ordinated study. Within a few months, thanks to the enthusiasm of the members, the new organization was functioning like a veteran. This initial zeal has never cooled, and the club today is of vital interest to its members.

The programs have varied from year to year. Sometimes the classics have been studied by periods; sometimes the lives and works of certain composers have been the basis for the year's work; folk-music of the various peoples has received due attention; current events in the musical world have been discussed.

From time to time, the club holds open meetings to which invitations are issued. The Christmas program has usually been given in a church, featuring the organ, and the public has been welcome.

One of the notable achievements of the organization is the formation of the

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## A Correction

Through an error in the issue of Jan. 8, the photograph of Mrs. H. A. McKeene, president of the Evening Etude Club of Springfield, Ill., was designated as that of Mrs. Alice Gillies, first president of that organization.





**Tales of Prima Donnas and What Is Being Said This Week About La Geraldine and Our Mary—Agreeing with Furtwängler and Some Second Thoughts on Novelties of the Orchestral Season—On with the Opera When Bad News Knocks at the Dressing Room Door—An Illustration of the Altruism of the Profession—Also, a Sample Criticism**

Dear MUSICAL AMERICA:

The news that Geraldine Farrar is expecting to return to grand opera in Berlin, where she really began her career, does not surprise me. Her visit to Lilli Lehmann last summer probably had more to do with her decision to take a new fling in her old rôles than was generally credited at that time. I can't quote for you just what Lilli, in her famous frankness, probably said, but I do know that La Geraldine returned to America just as enthusiastic about her old teacher as ever.

In point of years, Farrar is of course still a young singer, and with her dramatic ability but one thing could justify her continued retirement. That one thing, however, is rather important in that it is the present condition of her voice. It is no secret that the concert tours this singer made after she left the Metropolitan were thoroughly disappointing everywhere she went. It is equally certain that if she could get back what she lost in her last five or six years at the Metropolitan, she could be a star of the first magnitude today.

I recall a certain remark attributed to her in the days of her first American triumphs. This was that she never intended to sing beyond her prime, and she hoped and trusted that when she was forty her mother would see to it that she left the operatic stage—if she failed to take this step on her own initiative. She was forty when she sang her Metropolitan farewell in Leoncavallo's "Zaza." I have always thought it was rather cruel for Miss Farrar to have to make her last appearance in that work, instead of the "Tosca" she so earnestly desired. It was not the most pleasant memory to bequeath to her admirers and if I recollect rightly she even modified some of the more daring incidents, presumably because she wished to soften their vulgarity at this last appearance.

Be that as it may, I note that "Zaza" is not one of the operas she is expecting to sing in Berlin, and that "Tosca" is, together with "Madama Butterfly" and "Carmen." And as for the age-limit which the singer placed upon herself nearly twenty years ago, I recall nothing in this connection that could be construed as a promise to remain off the operatic stage once she had left it. So, to my mind, having kept her word and retired at forty, it will be perfectly consistent for her to reappear now at forty-five.

I saw her again at the Metropolitan last Saturday afternoon, apparently as absorbed as any other auditor in the performance of "L'Amore dei Tre Re" with Bori, Johnson, Tibbett and Ludikar

in the chief rôles. There were plenty of opera glasses directed her way in spite of her apparent effort to be inconspicuous under her black hat. Whatever else may be true of her voice and art—and John McCormack, who recently heard her, says she is still America's finest woman singer—she has not lost the interest of the American public.

Like Mary Garden, she is always what the newspaper men call "good copy!"

And, by-the-by, I have been hearing rumors also with respect to Our Mary, indicating that she is again seriously considering shaking the dust of Chicago from her dainty feet. I understand that after her final matinée in the mid-western metropolis she remarked that if she should not return to Chicago she would rejoice over having given it "Judith" before she left. I do not wish to hint that Miss Garden is thinking of retiring at the very time Miss Farrar is contemplating a return to her old battleground, but possibly some such move would be the most spectacular answer possible to the publicity challenge which veteran opera goers may find in Miss Farrar's re-emergence. We shall see.

I NOTE that Wilhelm Furtwängler, I soon to resume the leadership of the New York Philharmonic, would rather conduct "a good second performance than a bad first," by which he means that he doesn't think so much of novelty for novelty's sake as some of our other orchestral dirigents do.

Of course, Furtwängler takes pains to make it clear that he believes the fate of contemporary music should be one of the chief concerns of any up-and-doing conductor of the day, but he also thinks that when a modern work is espoused the conductor should be convinced that it really is worth doing.

Only the other day I was talking over with one of your critics the probable fate of the various novelties given during the first half of the music season. He, poor fellow, had heard so many "first time" works that he had the devil's own time of it trying to recall any of them. He had to confess that many had gone in one ear and out the other, and he insisted, in self-defense, that a critic's business is to shed music, rather than to absorb or retain it.

Otherwise, he said, the reviewers would all be mad, in which case they might begin to like what they heard!

Then the two of us sat down and began to go back over the orchestral programs of the season, to find out which of the works he had heard had left with him some definite impression of positive qualities that might give them currency beyond the present musical year. We confined our attention to the orchestras and kept miles to the leeward of any such goings-on as had been chronicled with respect to the International Composers' Guild, the League of Composers and Pro-Musica. The programs of the Friends of Music were ruled out as being of too heterogeneous a nature to place them among the symphonic purveyors.

Of about thirty compositions which were introduced to New York between mid-October and the end of January, only three stood out in the critic's memory as of any really salient beauty, and two of those were transcriptions from Johann Sebastian Bach! A fourth work, not altogether new, claimed our attention as having had an emphatic success. This was Bloch's "Israel" Symphony, which had its first presentation in a symphony concert in New York at the hands of the Philharmonic under Mengelberg, though Bloch himself had conducted a performance of it by the Friends of Music nearly a decade ago.

Eliminating Bach and Bloch, there remained one really outstanding work from among the thirty—the Seventh Symphony of Sibelius, played in Manhattan first by Koussevitzky's Bostonians, and repeated shortly thereafter by Klemperer at a New York Symphony concert.

IT was no mean array of works, so far as the fame of their composers was concerned, which your critic and I passed in review.

Besides his Seventh Symphony, Sibelius was represented by "Tapiola," the specially commissioned tone-poem which Walter Damrosch brought out at a New York Symphony concert. "Feeble—no spark" was the critic's summary, as we passed on to another specially commissioned work, Casella's "Scarlattiana." "Amusing—entertaining," was the verdict, so we made another start.

"The Song of the Night," Karol Szy-

manowski's symphony, detained us a moment. "Lesser Scriabin—mysticism muddled in music," and that, too, was put behind us.

We came then upon a budget of works from Central Europe. The critic found himself unable to remember Wagenaar's "Taming of the Shrew" Overture, although his initials proved he had heard it. Of Kaminski's Concerto Grosso he had some vague recollections; it was long, it glorified counterpoint. Then three Preludes from Pfitzner's "Palestrina" were recalled as among the prize soporifics of the year.

So much for the Central Europeans. What of the Slavs? The Finn, Sibelius and the Pole, Szymanowski, had already been dealt with. Stravinsky? Yes, Stravinsky was re-discovered with a novelty—his two Little Suites for Orchestra. They were once piano duets. "Caricatures," the critic remarked, as we looked for another program. We came upon the record of "The Prophet," by Pingoud, a Swiss who was born in Russia. The critic swore he had never listened to any such tone-poem. But when the types quoted him as having described it as "modernistic Meyerbeer," he subsided and said he guessed that was about what it was.

With Teuton and Slav eliminated, we turned to the French school for a new ray of hope. Honegger and Milhaud were immediately in sight. Two Preludes by the former—one to Shakespeare's "Tempest," the other of D'Annunzio's "Phaedre"—were described as "scenic" music. Your critic admitted their deftness—particularly the descriptive realism of the former. But he regarded them as essentially unimportant music. Milhaud's "Carnival of Aix," like the Casella "Scarlattiana," he recalled as "amusing"—"entertaining"—and he took the word of his previous review as to its having been tuneful, though he wasn't prepared to whistle for me so much as a bar of it. He thought the signature on his reviews of Ibert's "Les Recontres" and Roussel's "Padmavati" were out-and-out forgeries, but he had not forgotten the "fearful" arrangement of Chopin piano pieces by one Aubert. Caplet's "Epiphanie" he thought was an interesting experiment, by reason of the unusual employment of the solo 'cello, but I couldn't get him to express a desire to have it repeated especially for his benefit.

This brought us to a Spanish novelty, the harpsichord Concerto which Mme. Landowska played with members of the Boston Symphony. "Operose—manufactured—ungrateful to ear and instrument" was his recollection, and this despite the soloist's glowingly written program notes for it.

But the Americans, I urged. Have they not given us beauties these European importations have lacked? The critic was almost sure there had been an American novelty or two—perhaps several—but the only thing he could think of right then was Deems Taylor's "Through the Looking Glass" and we were both certain that this was a product of several seasons ago. Going back to the very beginnings of the music year we came upon Howard Hanson's "Pan and the Priest." "Solid, meritorious writing—commonplace material," was the brief commentary. "Fuji in the Sunset Glow," a Japanese Nocturne by Bernard Rogers, was summed up as "fragile," but better than most of the European novelties. Quinto Maganini's "Rumba" was styled engaging but inconsequential. Daniel Gregory Mason's flute pieces, "Three Country Pictures," apparently left no permanent record whatever on the reviewer's memory. Templeton Strong's "Une Vie d'Artiste" had similarly faded from consciousness.

More recent, and more vivid by reason of its subject material, was Douglas Moore's "Pageant of P. T. Barnum." The critic repeated his written opinion that this was music that probably sounded better the first time than it ever would again. Converse's "Elegiac Poem" on the same program—that of the visiting Clevelanders—impressed him as aiming high and shooting under the mark. Emerson Whithorne's "The Aeroplane" he regarded as an admirable example of the musical mechanics or the mechanical music of the day—and more mechanics than music.

Many, perhaps most of these works, had technical merits, as the reviews made plain, and they probably gave

pleasure to most of those who heard them. That being true, I have no hesitation in saying that they served a purpose and were worth playing. Possibly a number of them will bob up again. I hope so. It is tragic to think of the work that went into them, and the high hopes placed upon them, if a single hearing is to be all the fates will allow. But there is nothing new in this. For every work that survives in the symphonic repertoire today, there have been dozens, yes hundreds, of contemporaneous compositions that have had a hearing and then been retired to the discard. That the Bloch "Israel" should now make such a sturdy impression after being in limbo, so far as New York was concerned, for ten years is an indication of how worthwhile works do come back and assert their power.

But although I felt under no obligation to accept the critic's conclusions as in any respect final, I must say that I was impressed by the apparent failure of so many works to establish themselves to an extent that would demand repetitions. And this gets me back to Furtwängler and to what I have contended before—that the conductor who will take a novelty another conductor has introduced, and save it from oblivion by giving it a second hearing, may in reality be doing a service more important for that work and for the progress of music than was done in the first instance. So far as I am concerned, I make no fetish of novelty, and certainly I would rather hear a good second performance than a bad first.

HOW often it falls to the lot of the player to be forced by circumstances to court laughter from his audience, the while his own heart is heavy within him!

Only last week there was a double illustration at the Metropolitan when the merriest of operatic comedies, Rossini's still effervescent "Barber of Seville" was given the second of its representations this season.

Mario Chamlee, American tenor, was the *Almaviva*, and Mario Basiola, Italian baritone, the *Figaro*. On these two depend many of the laughs of this farcical old work, and they earned them with what appeared the most hilarious of spirits.

Chamlee, however, was momentarily awaiting word from the hospital where his wife, Ruth Miller, also widely known as a singer, was seriously ill and facing an operation for appendicitis. Basiola had been handed a cablegram just as he was about to go on the stage, announcing the death of his sister in Italy.

So dubious was the situation with respect to Chamlee that I am told the versatile Armand Tokatyan was held in readiness in the wings to go on if Chamlee should be called away.

Nor were theirs the only troubles of opera singers reported to me last week. From Chicago, one of my imps advised me that the passing of swords between the *Octavian* and the *Baron Ochs* of the Civic Opera Company's "Rosenkavalier" resulted in some real bloodshed.

From what I have been told, Elsa Alsen, the *Octavian* of the cast, carried realism one step further than any stage manager would require, and actually stabbed Alexander Kipnis in the hand. As *Ochs* is supposed to be wounded in the arm and to go about the stage belching over his wound, no one, not ever Mme. Alsen, appreciated that anything had happened that was not in the "business." *Ochs* had his wound bound up, according to the stage directions, and the opera went on.

These instances illustrate what I have harped on many times—more happens in opera than the good people comfortably ensconced in their orchestra chairs out front have any idea of; and I expected we would all be a little charitable if we knew the real reason for some of the tones we don't altogether like, or for bits of business that strike us as crude and ill-considered.

AND while I am about it, I think it only fair to relate an instance of a singer's kindly generosity that possibly would not otherwise be known outside of a limited number of persons in and around New York.

Although possibly it attracted no such attention elsewhere, there was widespread interest in Manhattan in the trial of a pathetic old Italian woman, Mrs. Josephine Cagnino, for the slaying of a man she charged had killed her oldest son.

The Metropolitan newspapers made much of the human interest side of the

[Continued on opposite page]





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story, and aroused no little sympathy, of the superficial, sentimental kind, for the illiterate old woman, whom they pictured wringing her hands in the court room, endlessly fondling the gold watch that had been her son's treasured possession, moaning his name and weeping endlessly.

But sympathy of that kind seldom does any one any material good, and when Mrs. Cagnino was acquitted of murder and went back to her dark little kitchen, she was even lonelier than before.

The newspapers quickly dropped her from the front pages. No one came to see her, save the collectors who demanded payment of the sums that all who would have quarters, light, heat and food in this complex modern world of ours must pay. She was ill and unable to work. Her pocketbook—if she possessed one—was empty.

One day, so the story runs, there came a knock at the door. A woman entered, gave Mrs. Cagnino an envelope, and departed as speedily as she came. The envelope contained enough money to tide Mrs. Cagnino over her immediate difficulties.

Not until afterward was it learned that the poor woman's visitor was Dusolina Giannini, the American soprano of Italian parentage who has followed her concert successes on this side with operatic triumphs abroad. It was an incident typical of many others of which the public learns only through accident. The late Enrico Caruso was a benefactor, all his life. And it is because occasionally, when an artist does do some selfish and ungenerous thing, the public always seems to hear about it, that I feel that whenever I learn of something which reflects the better and truer side of these generally warm-hearted, impulsive men and women, I should pass the story along.

WHEN one of our daily paper critics writes something particularly strong, or erudite, or brilliant, or smart or aggravating, I believe in quoting him, as I have often done in the past, so that the good people in other cities who never see, from one year's end to another, anything from the pens of New York's scintillant scribes can have some idea as to what is what and who is who in our musical journalism.

To this end, I am going to reproduce a part of what Samuel Chotzinoff wrote in the morning *World* under the heading of "A Warning to Critics." Skipping his introduction, which plainly is a summary of what he conceives to be the attitude of Mme. Olga Samaroff, the artist critic of the *Post*, he proceeds to write a sample criticism along the lines of that summary. I need not tell you, of course, that the point of contention is the old one as to whether a critic should write as one in authority or merely as an individual who states his likes and dislikes, for better or worse. Anyway, here is the Chotzinoff criticism, stated *a la* Samaroff:

"Mr. Schwarzkopf gave a piano recital at Carnegie Hall last night. I think it was Carnegie Hall, but in fairness to our other auditoriums I must confess that I am not absolutely certain, because I had imbibed more than I should have at dinner and my mind was a little befuddled when I left the house.

"Anyway, the place looked like Carnegie Hall, though it may have been the Town Hall. For that matter it may not have been Mr. Schwarzkopf whom I heard, though the program stated that it was. What I should have done, as a conscientious critic, was to repair to the Green Room between numbers and ascertain from the artist's birth certificate that it was really he. However, I plead my condition as an excuse.

"It seems to me that Mr. Schwarzkopf, if it was he, is a marvelous pianist. This is, of course, my own private opinion, for who am I, or who is any other critic, to speak ex cathedra about the merits of an artist? Speaking strictly for myself, I would venture to say that I did not always agree with Mr. Schwarzkopf's pedaling last night, but I am well aware that pedaling is a personal matter, of which it may be said that what is one man's meat is another man's poison. From my own point of view Mr.

Schwarzkopf appears to play with imagination and taste, but the words imagination and taste mean so many different things to different people that I hesitate to use the terms offhand. During the Beethoven sonata I was considerably annoyed by a fly that kept settling on my nose. It would be easy for me to say nothing about the fly and automatically deliver judgment on the music in the high-handed manner of some of the Metropolitan musical scribes. But in fairness to the composer, the pianist, the audience, the house manager and the doorman I can only say that I defy any human being, critic or no critic, to give his undivided attention to music with a fly fooling around his or her nose.

"There was a large audience, at least it looked large to me, though I am a firm believer in never making a statement without checking up on it. I believe every music critic on a large daily should carry a little checking-up instrument in his or her handbag whereby the statement of the attendance could be verified. Tomorrow I shall start a symposium and invite my readers to express their views freely about this vital matter."

As I have already stated, I believe in quoting the critics whenever they write something particularly strong, or erudite, or brilliant, or smart or aggravating. I will leave it to the readers of these musings to decide, each for himself, which of the above categories this sample critique comes under.

"AND are you absolutely sure there really is a claque at the Metropolitan?" I was asked the other day by a wide-eyed girl who wasn't quite ready to believe the world as wicked a place as it is, painted. I couldn't tell her that I had ever, personally, hired applause, but I was able to assure her that only a few weeks ago I was shown a card, which read:

J. R. Monsall  
Promoter of Enthusiasm

I wouldn't swear that the name I have used was the one on the card, but I can vouch for the title under it. Can you invent a better one, inquires your

*Rephrased*

## SEATTLE YOUNG PEOPLE LIKE ORCHESTRAL MUSIC

Cecilia Hansen Reappears with Success  
—Chamber Music and Choral Programs Are Heard

SEATTLE, Jan. 29.—The popularity of orchestral music among the youth of this city was again proved by the capacity audience which heard the second young people's concert given by the Seattle Symphony in the Orpheum Theater. For this event, Karl Krueger, the orchestra's conductor, arranged the following program: Berlioz' "Roman Carnival" Overture, the Andante from Haydn's Sixth Symphony, an air for strings by Bach, two excerpts from the "Schéhérazade" Suite of Rimsky-Korsakoff, and Brahm's "Marriage of the Pigeons." All these numbers were admirably played.

Fulfilling a return engagement in the Plymouth Church, Cecilia Hansen, violinist, met with a reception no less enthusiastic than at her former appearances. She was accompanied by Boris Zakharoff.

Historical programs of the Cornish Trio have received wide patronage. The third of this series was given before an appreciative audience in the Little Theater. On the program were Schubert's Trio in E Flat and Schumann's G Minor Trio. The Trio's personnel consists of Peter Meremblum, violinist; Kolia Levenne, cellist, and Berthe Poncy Dow, pianist.

The candlelight concert of the Lutheran Choral Society was given in Bethany Church, under the direction of Raymond David Holmes. Soloists were Edith Knapp, young Seattle harpist, and Margaret Reistel, pianist.

The North End Choral Society, conducted by James Lewis, recently gave its winter concert, assisted by the Eureka Quartet. Artists were Alice McLean Davis, soprano; Mrs. Romeyn Jansen, contralto; Alexander Wallace, tenor; Owen J. Williams, baritone, and Edith Knapp, harpist.

DAVID SCHEETZ CRAIG.

## REINER APPEARS AT PHILHARMONIC HELM

Conducts Two New York Concerts During Illness of  
Toscanini

The Philharmonic Orchestra, Fritz Reiner, guest conductor; Metropolitan Opera House, Jan. 25, evening. The program:

Overture to "Oberon".....Weber  
Symphony No. 4 in B flat.....Beethoven  
Tone-Poem, "Also Sprach Zarathustra,"  
Strauss  
Excerpts from Act III of "Die Meistersinger"  
.....Wagner

Following Willem Mengelberg, Hans Lange and Georges Georgesco in the line of lieutenantancy for Arturo Toscanini during the Italian maestro's illness, Fritz Reiner, conductor of the Cincinnati Symphony, conducted the fourth concert



Fritz Reiner, Guest Conductor of New York Philharmonic

of the Philharmonic series in the Metropolitan. Emergency had affected even the program as previously announced, for the Hungarian March of Berlioz had disappeared completely, Zarathustra elbowed aside Till Eulenspiegel and mastersingers replaced valkyrs. But no one seemed to mind the changes, and the auditors duly thanked the dirigent for what they had received.

Mr. Reiner's earlier appearances in Manhattan at the head of his own organization and at the summer concerts in the Stadium have put his metal to the test of local criticism. Its sterling quality was again disclosed on this occasion. He is no contender for the honors easily won by factitious incitements and the wiles of showmanship, but a musician of sincere intent, with respect for his own artistic ideals and for the intelligence of his hearers.

His reading of the comparatively neglected Fourth Symphony of Beethoven was admirable for its scholarly care, lucidity and grace. The Scherzo was taken a little more slowly than is customary, but this retardation was in keeping with his general conception of the work as one of classical restraint.

After the moderation exercised in Weber and Beethoven, Mr. Reiner let his

## Enesco Dedicates New Sonata to Kneisel

GEORGES ENESCO has composed a new Sonata for violin and piano, his third in this form, described as Rumanian in character and dedicated to the memory of Franz Kneisel. Mr. Enesco opened his season with a tour of France and Germany, and is now in Rumania. At the beginning of April he will return to Paris, then play in Belgium, and later tour in France and Spain. Mr. Enesco is introducing this season Ravel's new violin and piano sonata, with the composer at the piano. He will return to the United States next season for a tour.

magnetic vitality have full play in the Strauss-Nietzsche rhapsody of which he gave an interpretation masterly in delineation of design and irresistible in flamboyant energy. Nietzsche was a poet who mistook his avocation and persisted in writing philosophy; in "Also Sprach Zarathustra," however, his poesy welled forth in a fiery flood which swept along the *disiecta membra* of his philosophy. It is this Dionysiac ecstasy that Strauss embodied in his dithyrambic commentary. Mr. Reiner caught this spirit of impassioned exaltation, and maintained it throughout a performance notably resplendent. Even the banalities and platitudes of the Straussian themes were transfigured with a transient beauty.

After this imaginative flight, Mr. Reiner was less happy in his dealings with Wagner. The Nuremberg apprentices danced a bit loutishly and the mastersingers were more pompous than dignified.

R. C. B. B.

## Reiner Espouses "La Mer"

Save that Debussy's "La Mer" was substituted for Strauss' "Zarathustra," and elfin calls were commingled with spray and wind where metaphysics had made sport with the quotidian dances of men, the second of Fritz Reiner's Philharmonic programs was identical with the first. Carnegie Hall represented an improvement over the Metropolitan in the tonal lustre it accorded the Weber, Beethoven and Wagner music; but of these there is no further need to speak. "La Mer," on the contrary, has brought its salt tang to the nostrils all too seldom, and the Cincinnati conductor's presentation of it was of itself evocative of comment.

There were plangency, color, depth and sweep in this sea on which he took orchestral passage, though it seemed to this reviewer a sea less mysterious, less freighted with unfathomable musings, less lit by phantasmal and incredible foambows than that hyalescent expanse from which Arturo Toscanini summoned the song of the sybil a year ago. But it is an achievement to give music of so impressionistic a guise as distinct a character as Reiner gave "La Mer," and if at times it seemed literalized in its more purely visual elements, as compared to those that retain the essence of the poetically intangible, it certainly was not heavy-handed or in an alien spirit. Once again, the grateful ear took note of the superb beauty of the Philharmonic brasses in the climactic conclusion of the dialogue of wind and waves, a beauty that never verged upon mere blatant blare.

O. T.

## OAKLAND EVENTS BRING ARTISTS OF DISTINCTION

Dohnanyi, Werrenrath and Mordkin  
Ballet Appear in Performances Which  
Arouse Enthusiasm

OAKLAND, CAL., Jan. 29.—Ernst von Dohnanyi recently gave a thoroughly enjoyable piano recital in the Civic Auditorium under the Elwyn Bureau management. The player has a crisp technic and beautiful tone color to his credit. Compositions of his own and Beethoven's early Sonata in C Major were on the program. The last group contained two Chopin numbers, the A Flat Impromptu and D Major Mazurka, both infrequently played here, and a Brahms Intermezzo. Liszt's Thirteenth "Hungarian" Rhapsodie received unusual treatment—a toning down of the expected exuberance that was grateful to the ear.

The Seckles-Oppenheim series presented Mikhail Mordkin and his Russian Ballet in the Civic Auditorium on two nights. On the first night, the main offering was "Carnival," in which the principals were Mr. Mordkin, Vera Nemtchinova, Hilda Butsova, Pierre Vladimiroff, Nicolai Zvereff and Erast Mikhailoff. Vladimir Bakaleinikoff directed the orchestra. "Aziade," also arranged by Mr. Mordkin, was seen at the second performance. The score was by Joseph Giutel. In addition to the dancers already mentioned, there appeared Gregory Ermoloff, Anita Avilla, Michael Arshansky, Alexiz Rothav and Virginia Marvin.

Poise, beauty of tone and sympathy of interpretation were features of Reinald Werrenrath's song recital, under the Elwyn banner. On the program were the "Credo" from *Otello*, and songs by Strauss, Schubert, H. P. Gilbert, Clark-Ware, Oscar Fox and Charles Gilbert Spross. Herbert Carriek supplied suitable accompaniments and added piano solos by Dohnanyi and Scarlatti.

A. F. SEE.



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# "Rheingold" Returns to Subscription Fold at Metropolitan

New Wagnerian Tenor, Walter Kirchoff, Makes Altogether Favorable Entry as "Loge" in Prologue to Trilogy—Schorr Substitutes for Bohnen as "Wotan"—Season's First "Gianni Schicchi" Combined with Second "L'Amore dei Tre Re", in Which Bori and Johnson Return to Rôles of "Fiora" and "Avito", with Tibbett and Ludikar as New-comers in Cast



**R**HEINGOLD," the least autonomous and traditionally the least popular of the "Ring" segments, followed two of its natural successors, "Die Walküre" and "Götterdämmerung," into the repertoire of the current season at the Metropolitan Friday night. This was its first regular subscription performance in two seasons, the solitary representation last year having been incorporated in a special series of Nibelungen matinées. The Friday night audience was by no means the largest of the season, but there was manifest an alertness of interest that needed only a little encouragement from the stage to brim over into lively enthusiasm. That encouragement was supplied by the American début of a new tenor, Walter Kirchoff, whose impersonation of *Loge* was the most vital individual element in the success of this performance.

Associated with the new tenor were Friedrich Schorr as *Wotan*, in substitution for Michael Bohnen; Gustav Schützendorf as *Alberich*; Karin Branzell as *Erda*; George Meader as *Mime*; Nanny Larsen-Todsen as *Fricka*, and Maria Müller as *Freia*. The reviewer believes he has named them in the sequence of their relative contributions to the effectiveness of the music drama. Others who were of lesser import were Arnold Gabor as *Donner*, Max Altglass as *Froh*, Léon Rother and Adamo Didur as the giants, *Fasolt* and *Fafner*, and, as the Rhine nixies, Editha Fleischer, Phradie Wells and Marion Telva. Artur Bodanzky, of course, conducted; Samuel Thewman directed the stage, and there was—for one more notability—an ambulant dragon that actually crossed the stage in full view of the audience and looked for all the world like one of the much discussed giant lizards recently imported for the Bronx Zoo from the island of Komodo. If the "Siegfried" dragon of the forthcoming "Ring" cycle will be only half as convincing (though longer legs would be more becoming), one of the hoariest of Wagnerian complaints will be robbed of some of its sting.

Seldom has a *Loge* evoked applause at the end of his narrative in his first scene with *Wotan*, *Fricka*, *Freia* and the giants. On this occasion there was a round of handclapping not unlike that which greets any tolerably well-sung aria on an Italian night. Beyond this were many individual recalls at the end of the scene, Conductor Bodanzky having divided the work in two parts with an intermission between, contrary to the usual custom of an unbroken presentation of the four scenes. The promenades and lobbies had much to say of the tenor acquisition during the midway respite.

Kirchoff at once made clear that he had come to the Metropolitan as a singer of varied experience. His singing and his acting were those of a veteran. *Loge* was limned in vivid colors, with the sure and bold strokes of adroit characterization. There was a tendency toward the extravagant, but the results were compellingly vivid and unflaggingly interesting. But it was not so much by lightness of foot and cunning of pose and gesture, important as these were, that the newcomer was enabled to make old and new subscribers give him close heed, but by variety of tone color in his singing, and by an exceptional ability to make his lines felt and understood. When the melodic phrase tempted him—as it did more often than with other *Loges* of

not too distant memory—he gave something of lyric beauty to his notes. This is not to infer that he was recognizably an embodiment of Italian bel canto. But there was quality, an apparent larger measure of freedom than is customary with Teutonic tenors, and an indefinable "lift" in his song. When dramatic emphasis was required, the tone hardened and cut with a sharp edge, backed by plenty of power. When malevolence and derision had their moments, the voice was readily charged with the rasp and the mockery desired. Reserving opinions as to some purely vocal considerations that will later be put to test, it seemed evident that here was an artist of exceptional personality and a gift for making his points carry across the footlights.

Schorr's *Wotan*, if not visually as imposing as that for which it was substituted, was nobly and beautifully sung. The *Alberich* of Schützendorf won new admiration for its sinister intensity, the while it made one's throat ache. How this artist restores the voice mechanism to a proper adjustment for the Friends of Music and Bach still passes understanding!

Meader's *Mime* also retained its remembered good qualities, both as to treatment of the music and the stage action. Donner might have been more thunderous of voice and the giants more gigantic. Also, in passing, it may be observed that *Fasolt's* slaying by *Fafner* was again a puzzling avoidance of the bludgeoning that is mirrored in the orchestra. *Fafner* was content merely to toss his forest walking stick in the general direction of *Fasolt* as the latter hastened hence.

Of the women, Mme. Branzell alone approached distinction. At its best, her singing of *Erda's* admonitions had a Schumann Heink richness and warmth of tone. *Fricka* remains one of Mme. Larsen-Todsen's least grateful rôles. She did nothing that was not creditable on this occasion, but the results never transcended routine. Miss Müller's *Freia* was good to look upon and the voice was of charm, without, however, lifting the rôle out of its secondary place. The Rhine Maidens supplied a familiar defect, that of voices adequate in themselves, but failing to fuse to the extent desirable in the badinage with *Alberich*.

Mr. Bodanzky's reading of the score was vigorous and fervid. The stage management, if not beyond criticisms, old and new, had more success in meeting some of Wagner's demands for theatrical legerdemain than in other performances of memory. Of the score, it is a superfluity to add that although "Rheingold" is not "Götterdämmerung"—nor "Tristan," nor "Meistersinger"—its original statement of so many of the motifs (are there not some thirty-two of the eighty or more heard here, from that of "The Rhine" to that of "The Sword"?), and its lordly emphasis on the Walhalla Theme, which is never again so majestically employed, will continue to fascinate and shackle the ear as long as the Savitar of Wagner burns in our sky.

O. T.

## "L'Amore," Plus Schicchi

In a combination less incongruous than that which appended Carpenter's "Skyscrapers" to the Montemezzi music drama at its first performance of the season, "L'Amore dei Tre Re" was harnessed Saturday afternoon with Puccini's "Gianni Schicchi." Why it should be deemed necessary to give any other work in double bill with one of the most complete (and completely satisfying) operas the lyric stage possesses is beyond this reviewer's ken. He is in no position to determine the facts, but he wonders if one additional person was drawn to the opera house by the postpositional "Schicchi" or whether a single subscriber would have remained



Walter Kirchoff as "Loge" in "Rheingold"

away if it had not been on the bill. "L'Amore" lacks possibly a half hour of being of average length. For some of its admirers, at least, this is a point in its favor, as the average opera contrives to have at least that much of boredom, and this the highly concentrated Montemezzi work escapes.

However, leaving to those who determine the repertoire the answers to all such questions, it can be recorded here that "L'Amore" presented new points of interest, and that it was "Schicchi" which was dulled and depressed by the juxtaposition. The emotional tautness produced by Tullio Serafin's glowing projection of Montemezzi's music and the vivid characterization of *Fiora* and *Avito* by Lucrezia Bori and Edward Johnson, abetted by Lawrence Tibbett's new *Manfredo* and the first-time *Archibaldo* of Pavel Ludikar, doubtless left many in the audience with sagging vitality for the opening of the comedy of Florentine cozenage. Consequently, although the performance of "Schicchi" was, in its way, a very acceptable one, there were yawns as well as titters as it traveled its farcical road.

For this writer, Miss Bori transcends all other interpreters of the part of *Fiora* in the quintessential detail of histrionic illusion. The part remains a rather weighty one for her voice, yet she rose again Saturday to its every demand and her tone took on an enhanced warmth and power as she ascended to the climactic moments of the long love duet of the second act. She was as vivid as Mary Garden in scene of the strangulation, but without the manneristic excesses of pose and gesture that characterized the vermilion *Fiora* of the Chicago star. Undoubtedly Miss Bori's portrait was enhanced by reason of Edward Johnson's *Avito*, for the two complemented each other, and mutually heightened the effectiveness of their love-making, just as they do in "Roméo et Juliette" and "Pelléas et Mélisande." Johnson was in particularly good voice at this performance, and his treatment of the death episode remains the most convincing it has received.

Tibbett's *Manfredo* bore the promise of maturing into a characterization equally admirable. Saturday there was something tentative and unripe about some of its details, vocally as well as in action, but it was reassuring in its dignity, its appreciation of the essential nobility of the rôle, and its restrained and artistic treatment of the music. He can improve his make-up. Perhaps it would be better if his *Manfredo* looked a little less the same age as *Avito*.

Ludikar's *Archibaldo* was an earnest, capable impersonation, meriting commendation. It did not, however, more than scratch the possibilities of the part. It gives one pause to think what Chali-

apin might do with it. Though so towering a personation would tend to throw the work out of focus, it is conceivable that *Archibaldo* could readily be made the dominating character of the opera.

Supporting the chief four in Saturday's performance were Angelo Bada, Mary Bonetti, Louise Lerch and Henriette Wakefield.

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"Gianni Schicchi" was briskly conducted by Vincenzo Bellezza, and had, as in all past Metropolitan performances, the invaluable asset of Giuseppe de Luca's genial art in the title-rôle. The baritone employed English for the little speech to the audience which brings the closing curtain. He left no vocal or comedy detail unstressed in a portrait as praiseworthy for its finesse as for its unctuous drollery. Queena Mario sang with much charm as *Lauretta*, and Armand Tokatyan was just the tenor for *Rinnuccio*, giving the music the benefit of a voice of lyric beauty and quickening the situations with his gift for comedy. The ensemble, in toto, was a smooth and competent one, with the rôles of the sundry relatives, doctor, notary and witnesses in the hands of Kathleen Howard, Grace Anthony, Nanette Guilford, Giordano Paltrinieri, Stefan Eisler, Paolo Ananian, Adamo Didur, Louis D'Angelo, Pompilio Malatesta, William Gustafson, Vincenzo Reschiglian and Arnold Gabor.

O. T.

## A Thrilling "Tosca"

A fast and furious performance of "Tosca" started the week at the Metropolitan Monday evening, Jan. 24, one that seemed to struggle to make up by a superabundance of speed and vitality for having been laid so long away. Maria Jeritza was her familiarly flamboyant *Tosca* self and she swept across the great stage with an aggressive exuberance that hinted at no small yearning for just such opportunities through all the weekly "Turandots." Antonio Scotti was the wicked Chief of Police who drove her to such violent extremities and together they provided a performance abounding in thrills. Giacomo Lauri-Volpi as *Mario* displayed his best vocal prowess, winning many bravos for his beautiful singing of "E lucevan le stelle." Other rôles were well taken by Paolo Ananian, Pompilio Malatesta, Giordano Paltrinieri, Vincenzo Reschiglian, Millo Picco, and Henriette Wakefield. Tullio Serafin, at the conductor's desk, contributed his full share to the theatrical effect. There were ovations.

E. A.

## Another Twilight

Artur Bodanzky conducted the season's second performance of "Götterdämmerung" on Jan. 26, with a zeal that maintained the impassioned atmosphere of the first. The singers, too, caught up the mood relinquished twelve days before and carried it on with no appreciable lapse of intensity. In the cast there was but one change: Merle Alcock, being indisposed, was replaced as the *First Norn* by Marion Telva, who also sang *Flosshilde*.

Michael Bohnen, incalculable in his protean phases, impersonated *Hagen* in a fresh metamorphosis. At the previous performance, he had been as Tatar in guise as any of Attila's captains, with heavy, drooping mustache on a beardless face and coal-black hair drawn sleekly back to a topknot; this time he appeared in a flowing beard and opulent locks of a Titian red, while his cheeks had the floury pallor of *Pagliaccio*. As a result of this alteration, he seemed more benevolent than sinister, more genial than

[Continued on page 36]



## EUROPEAN

## CRITICS ACCLAIM

## ARTHUR

## SHATTUCK

"A MASTER of PIANISTIC  
INTERPRETATIVE ART"

## COPENHAGEN

"A pianist of extraordinary and distinctive gifts is Arthur Shattuck, who was heard last evening at the Casino. **RARELY DOES ONE HEAR PIANO-PLAYING OF SUCH CLASSIC PURITY AS HIS**,—playing which excludes all that smacks of showy virtuosity. . . . Most particularly in his group of old masters did he prove himself the fine, cultured musician for whom technic is only a means, never an end. . . . It was a genuine joy to hear so noble a presentation of Bach and Buxtehude. . . . This excellent artist was given a most hearty ovation from the large audience."—*Berlingske Tidende*, October 27.

"A finer, rarer introduction to a piano recital can hardly be imagined than the group of 16th and 17th century composers. These were given with the utmost clarity and with a noblesse and sense of style which stamped Shattuck as a master interpreter."—*Koebenhavn*, October 27.

"A FINE, ARISTOCRATIC ARTIST WHO IS CANTEMPTUOUS OF ALL SUPERFICIAL EXTRAVAGANCES."—*Politiken*, October 27.

## HAMBURG

"Shattuck's playing is characterized by a fine sense of style and an impeccable technic. As a re-creator he has the gift of giving his interpretations esprit and a depth of musical feeling. . . . A very rapt audience proved by their unreserved applause how sympathetically his great gifts stirred them."—*Acht Uhr Abendblatt*, November 15.

## ANTWERP

"Shattuck proved himself an artist who is above all things sincere and musicianly, giving us noble interpretations of works widely varied in sentiment. His playing of Bach was remarkable for style and precision. The Brahms Sonata, in spite of its great length, was made in the highest degree enjoyable by reason of his interesting realization of it. **SHATTUCK SCORED A VERITABLE TRIUMPH**, and the large audience unanimously expressed the wish to hear this artist of rare gifts again."—*Journal d'Anvers*, September 26.

## GHENT

"The playing of this artist is distinguished by sincerity and authoritative musicianship. He has at his command an excellent technic and remarkable elasticity which permits of a pianissimo of astounding delicacy.—**AN INCONTESTABLE VIRTUOSO OF COMMANDING ATTAINMENTS—AND HE FULLY JUSTIFIED THE BRILLIANT OVATION GIVEN HIM BY A LARGE AUDIENCE COMPOSED CHIEFLY OF ARTISTS AND DILETTANTI.**"—*Le Metro-pole*, September 25.

## DRESDEN

"AN ARTIST OF THE PIANO! NO DAZZLER OF MERE PYROTECHNICS, but a

finely poised, perfectly balanced and thoughtful musician."—*Sächsische Staatszeitung*, November 18.

"Arthur Shattuck gave ample evidence of an altogether excellent musical erudition, a flawless technic and an abundance of temperament. Great and generous enthusiasm was manifested."—*Dresden Musik*.

"A MASTER OF PIANIST INTERPRETATIVE ART."—*Der Anzeiger*, November 18.

## COLOGNE

"I heard Arthur Shattuck play Brahms last night. This artist has the musicianly requirements and technical equipment to invoke a notable success at the piano. **HE INTERPRETS ADMIRABLY,—ALL THAT HE PLAYS IS DEEPLY FELT, EXPRESSED THROUGH BEAUTIFUL TONE AND WITH SINCERE WARMTH.**"—*Kölnner Tageblatt*, November 24.

## LEIPZIG

"SHATTUCK'S ART IS ON A BIG SCALE. He reveals in his playing deep feeling, musical taste and an exemplary technic which far surpasses that of most of his contemporaries."—*Neuste Nachrichten*, November 19.

## CASSEL

"ARTHUR SHATTUCK IS A BIG TALENT, quite aside from his commanding technic. He penetrates to the fullest the contents of the works before him, and his interpretations are thoughtfully conceived and presented with warmth and sympathy. He is an outstanding personality among present day pianists."—*Neuste Nachrichten*, November 10.

## AUGSBURG

"The American pianist, Arthur Shattuck, showed how high is the musical standard exacted across the water. **AMAZING IS THE RANGE OF TONAL VARIETY OF THIS ARTIST, FROM THE BREADTH OF TONE, USED TO CONVEY ORGAN EFFECTS to the most delicate nuance of color in pianissimo.** A choral prelude by Bach became under his hands a thing of unbelievable beauty. He brought A COLOR TO THE BRAHMS SONATA WHICH WOULD HAVE DELIGHTED BRAHMS HIMSELF COULD HE HAVE HEARD IT. A HIGHLY MUSICIANLY AND TOTALLY UNSPECTACULAR PIANIST."—*Augsburg Neuste Nachrichten*, November 12.

## BERLIN

"THIS AMERICAN PIANIST IS NOT ONLY AN HONOR TO HIS COUNTRY. BUT TO MUSIC AS WELL."—*Am Mittag*, December 15.

"SHATTUCK IS A SUPERB MUSICIAN"—*Neue Zeit*, December 15.

"As the chief number of the program he offered



From sketch by Graziella Jacoby

the Brahms F Minor Sonata which he played with true impressiveness. His playing of this number was characterized by plasticity of treatment and revealed a fine sympathy and spiritual ripeness."—*Berliner Börsen Zeitung*, December 15.

## PRAGUE

"Arthur Shattuck brought us a finely chosen program, a full third of which was devoted to Buxtehude, Purcell, Couperin, and Bach, and as a special tid-bit for the connoisseurs, a Ricerare of Palestrina. The artist brings to these a real love for the old masters which are being brought back more and more to our concert halls, and he presents them with a clarity of analysis and finely sympathetic musical feeling which is effectively carried over to the audience by means of a dazzling pianistic technic. The audience was quick to recognize his qualities, and rewarded him with not only applause but cheers."—*Bohemia*, December.

## BUDA-PESTH

"In the large Redout Hall, Arthur Shattuck appeared here in recital for the first time since the war. We noted with great satisfaction in this day of highly advertised virtuosi who wish to astound with pyrotechnics, **TO FIND SO TRUE AN ARTIST WHO, WITH MODEST PROCEDURE BY WHOLLY LEGITIMATE MEANS, CAN CREATE SUCH ASTOUNDING ENTHUSIASM. THIS ARTIST'S SOUL WAS IN HIS WORK AND THE AUDIENCE WAS FINELY RESPONSIVE TO HIS NOBLE INDIVIDUALITY.** We will welcome Mr. Shattuck's return at all times."—*Pesti Hirlap*, December 1.

"Yesterday at the recital of Arthur Shattuck, our public was given a most pleasant surprise, even though we were prepared from the advance heralding to expect much. . . . Shattuck is a superior artist whose splendid tone and penetrating and sympathetic interpretations combined with a superlative technic, called forth the highest praise. He had a great and well-merited ovation."—*Nemzeti Ujsag*, December 2.

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# Internationalism Is Keynote of Modernist Lists

Pro-Musica Presents Portion of Charles Ives' Symphony and Debussy's "King Lear" Music, Conducted by Eugene Goossens—Darius Milhaud's Opera, "Les Malheurs d'Orphée," Given American First Performance in Concert Form Under Direction of Composer

By RAY C. B. BROWN

**I**NTERNATIONALISM of the kind avowedly propagandistic had two auditions during the week-end, when Darius Milhaud of Paris, Eugène Goossens of London and Rochester, and Otto Klemperer of Wiesbaden and New York conducted French, American, Italian, Austrian and German compositions. The occasions were the annual referendum concert of Pro-Musica, and the season's second concert of the International Composers' Guild.

Concert by Pro-Musica, Town Hall, Jan. 29, afternoon. Orchestra of fifty Philharmonic players, Eugene Goossens, conductor; E. Robert Schmitz, Marion Cassell and Elmer Schoettle, pianists. Orchestra of thirteen Philharmonic players, Darius Milhaud, conductor; Mina Hager, Eric Morgan, Greta Torpadie, Rosalie Miller, Radiana Pazmor, John Parrish, Irving Jackson and Dudley Marwick, vocalists. The program:

Prelude and Second Movement from a Symphony for Orchestra and Pianos. (First time) ..... Charles Ives  
Musiques pour "Le Roi Lear" (American première) ..... Claude Debussy  
Les Malheurs d'Orphée: Chamber-Opera in three acts. (American première) ..... Darius Milhaud

Concert by the International Composers' Guild, Aeolian Hall, Jan. 30, evening. Chamber orchestra, Otto Klemperer, conductor; Greta Torpadie, soloist. The program:

Symphonische Musik. (American première) ..... Ernst Krenek  
"Chansons Madécasses." (American première) ..... Maurice Ravel  
"Ricerari." (First time in New York). ..... Francesco Malipiero.  
"L'Adieu à la Vie." (American première) ..... Alfredo Casella  
"Der Dämon." (American première) ..... Paul Hindemith

In order to appraise the symphony of Mr. Ives at its true value, it would be necessary to hear the entire work, although the two excerpts afford sufficient basis for the judgment that this is music distinctively American in spiritual provenance, and autochthonous in its social origins. Now that the composer

has been "discovered," it is to be hoped that there will be further opportunities to hear his unperformed and unpublished writings, for his talent has indubitable worth and sincerity.

Mr. Ives, who has passed the median line of life, is a musician by avocation. While his livelihood has been sought in other fields, he has composed disinterestedly as far as fame is concerned. Witness the fact that this symphony, his fourth, was mostly written in 1910 and finished about a decade ago. Had his self-abnegation been less and his desire for réclame greater, we might have known long ere this that an American composer had been conducting for some time experiments in polytonality and atonality with which foreign importations have made use familiar in recent years. Content with the rewards of accomplishment alone, he has allowed his scores to rest in silence, and it was not until this concert that he had heard any of his orchestral pages performed.

But it is not solely the "modernistic" effects, arrived at by an original path,



Sketch by Nina

Darius Milhaud

that are interesting in the symphony. Of far more importance are the philosophical content of the work and its spiritual implications. The conflict between the Puritan and the worldly temperaments is the theme with which Mr. Ives, himself a New England son, is engrossed in the sections played last Saturday, and he expresses it with an individual and rugged eloquence, irradiated with humor.

In its general plan, the symphony, we are told, voices man's eternal quest for ultimate truth, the prelude posing the inquiries and the three movements setting forth various aspects of human perplexity before an incomprehensible universe. The prelude is sober and introspective in its brief mediation, and in its



Otto Klemperer

closing measures a mixed chorus intones: "Watchman! What of the Night?"

## Hymns and a Parade

The query is answered in the second movement in a vein of comedy. Stoutly maintaining the validity of religious experience, the Puritan themes, based upon traditional hymns, struggle against the blare and boisterous gayety of secular amusement. In the strings are heard transformations of such familiar hymns as "There's a land that is fairer than this," "Throw out the life-line" and "Beulah Land," while the woodwind and brass strive to drown them out. Different tonalities clash in opposition, and the choirs of the orchestra move in antagonistic rhythms. The solo piano supports the argument of the strings, while the second piano sides with the Philistines. After a tumultuous climax, in which the worldly forces triumph in a simulacrum of an Independence Day celebration, the Puritan themes fade away in a desecrescendo wail.

The music has intense vitality that reminds one of Whitman's "barbaric yawp," while its strain of half-mystic sentiment derives apparently from Nathaniel Hawthorne. Crudities jostle refinements, and egotism elbows altruism. In the writing, naïveté is curiously blended with expert craftsmanship.

The "Fanfare" and "The Sleep of

Klemperer Conducts Second Program of International Composers' Guild, Bringing American Premières of Compositions by Krenek, Ravel, Hindemith and Casella — Malipiero's "Ricerari" Has First Hearing in New York

Lear," which represent the extent of Debussy's interest in his project to write incidental music for Shakespeare's drama, hold but a passing interest. According to the program notes, these fragments were written in 1904, but other authorities place the date of composition as 1897-99. Be that as it may, the music contains some faint echos of "Pelléas" and little more.

The plot of Darius Milhaud's "The Misfortunes of Orpheus," was related in MUSICAL AMERICA two weeks ago. Suffice it to say here that the librettist, Armand Lunel, has brought the classical myth into closer relation with our own times by imagining Orpheus to be a rural bone-setter in an obscure village of Southern France and Eurydice to be a Gypsy girl.

In writing this chamber-opera, the composer has employed the utmost simplicity in instrumentation compatible with dramatic effects, and has compressed the emotions of a three-act tragedy into forty-five poignant minutes. The expressiveness of the music and the sobriety of its atmosphere disarm the suspicion that it was written with satirical or ironic intent. The expectation of a parody of grand opera would never have been entertained, had not Mr. Milhaud so often entertained us with jests. But in this tabloid music-drama, he is all seriousness, save for some glints of humor when the text warrants a smile.

In the matter of harmonic beauty, Mr. Milhaud has not departed from his practice of polytonal harshness. The instrumentation is not for a moment ingratiating, nor is there the slightest concession toward prettiness. But in certain places, such as the first aria of Orpheus and Eurydice's dying appeal to the beasts of the forest, the melodic line has moving loveliness. The scoring is deft and ingenious, and one is constantly aware of the sophistication of the writing, which militates against lyric spontaneity. Together with this sophistication, however, is a clarity of expression that makes effective every touch of emotional impulse.

One feels that the work lost something inevitably by presentation in concert form, but despite that disadvantage, it left an impression of pathos and tragic integrity. Once one has accepted the polytonal idiom, there is evident a refinement of lines, a sense of proportion

[Continued on page 36]

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*The Boston American*

An interesting concert was that of Gil Valeriano, Spanish tenor, at Jordan Hall. His recital proved to be one of the most successful debuts of the season.

...

*The Boston Transcript*

Throughout the afternoon, in short, Mr. Valeriano had displayed the same large, full voice, especial skill in rapid singing, and a dramatic intensity that carried away his audience.

...

*The Christian Science Monitor*

Mr. Valeriano pleased his large audience for enthusiastic applause and many encores marked the progress of the recital. Since this singer has developed his given abilities to their full extent, he brings pleasure and satisfaction to those who hear him.

Boston Herald, Jan. 23, 1927

### SPANISH TENOR AT JORDAN HALL

Gil Valeriano Gives Pleasure  
to Large Audience

Gil Valeriano, a tenor from Spain, sang this program yesterday afternoon in Jordan hall, to the accompaniments of Alice Vaiden: O del mio amato ben, Donaudy; Sei mia gioia, Handel; Chi Sa, d'Atri; Cicerenella, Italian Folk Song; Aubade, Lalo; Si tu le veux, Koehlin; Les Cloches, Debussy; Walcourt, Szulc; Amor y odio, Granados; Princesita, Padilla; El Espanolito, Penella; Granadinas, Ybarra; Mi Nina, Guetary; Fur Musik, Franz; Standchen, Strauss; Canzonetta, Loewe; Love Is a Sickness, La Forge.

Mr. Valeriano so obviously pleased his large audience yesterday far better than falls to the lot of most performers, that it may be worth while, for the good of those performers less favored, to try to find the reasons why.

They are not many; one alone tells the tale of yesterday's success. Mr. Valeriano, if guessing is permissible, likes a certain type of song. Shrewdly arguing that what he likes other people are quite likely to like, too, this wise young man has made much intelligent effort to learn to sing this type of song well.

He has developed his voice and his technique till they serve him adequately. He has given time enough to the tongues to enable him to sing in four languages, as well as in his native Spanish, at all events with distinctness and understanding. To both musical and rhetorical accent has lent thought, to rhythm too, and, in some degree, to the shape of phrases. Then at last, with a capable technique to help, and intelligent study having pointed the way and set certain bounds, Mr. Valeriano has felt free to allow his abounding temperament full play. Since it is real temperament he is blessed with, not a mere nervous excitability, no wonder Mr. Valeriano stirred his hearers to unusual enthusiasm.

To mention one feature more of his wise procedure, Mr. Valeriano provided himself with a singularly able accompanist, Miss Vaiden, who, it is clear, was not engaged only for the occasion, but knows his ways root and branch. Lilli Lehmann, no mean judge, would have rejoiced in Miss Vaiden's work—Lilli Lehman, who made no bones of instructing Walter Damrosch—"Don't watch the score; watch my lips."

Best of all Mr. Valeriano sang, and best of all the audience liked, a group of Spanish songs. Knowing they would like them, Mr. Valeriano chose a program of songs, "Les Cloches" excepted, that he could sing in much the same way, all demanding either fervor, or sentiment mighty sweet, or else those fast chattering words that never fail to amuse. Not once, Debussy again excepted, did he depart from his genre—or if he did, as with the Franz song, he forced the song into his genre. A wiser young man, or one better advised, has seldom sung here in public. And few singers have pleased so well.

Since he did so successfully what he set out to do, there could be small point in disputing about matters of taste and voice production. Mr. Valeriano's singleness of purpose, his energy and his wisdom every singer could copy to advantage.

R. R. G.

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## Modern Music: A Crisis in Creative Art

[Continued from page 4]

form and in the theater, certainly confirms the fact that, in his earlier works, just as in the later ones, (among which are included the ballet "Noces," the Piano Concerto and Sonata, and the Octet for wind instruments) he has enriched music in three ways. First, by his directness and sincerity of expression; secondly, by his disregard and elimination of all superfluous statement. And thirdly, by his unconventional treatment not only of individual instruments and combination of instruments—in particular, the orchestra—but also by his elemental and often physical treatment of a form of art which, in the hands of certain less direct and more subjective writers, threatened to become emasculated. Half the opposition against Stravinsky arises from the fact that he states in no half-truths, and in the words of a colloquialism, he says "If you don't like it you can leave it"!!! The pity of it is that, as regards America, his latest works—with the exception of "Noces"—are comparatively unknown. What is Europe's gain, consequently, is America's loss!

### Beauty vs. "Ugliness"

In any estimate of contemporary music, we often hear the question discussed of where beauty ends and ugliness begins. In fact most of the criticism to which modern music lays itself open centers about the so-called "ugliness" it is said to produce. In no cases is this so marked as in those of Stravinsky and Schönberg. Let Schönberg himself propound his views! He says: "Beauty appears only from the moment when the unproductive begin to miss it. Before that point it does not exist, for the artist has found no conscious need for it. He is satisfied with truthfulness, with having expressed himself, and having said that which had to be said, according to the laws of nature. Beauty, even if it does exist, is intangible; for it is only present when one whose intuitive power is strong enough to produce it, creates something by virtue of this intuitive power, and he creates something new every time he exercises that power. Beauty is the result of intuition, and yet the artist attains to beauty without willing it, for he is only striving after truthfulness!"

Such is Schönberg's reaction to beauty. Perhaps a further example may be necessary to make this attitude clear!

There are doubtless many people who, in spite of present developments, still maintain a righteous aversion to consecutive fifths, on the ground that they sound crude. And yet why should this be, for people certainly sang parallel fifths for hundreds of years? Is not the real explanation rather that they fell into disuse, being superseded by other progressions, "So that," in the words of Schönberg again, "the ear was prepared to find such combinations new and even surprising! The contrary, however, was the case; they were old but forgotten!"

This might well help to account for the fact that writers of the present-day English school, particularly Vaughan Williams and Holst, have reverted with such success to the somewhat archaic style of the early English composers, who certainly had no qualms on the score of harmonic progressions, and whose freedom in the matter of harmony might sometimes cause us to reflect as to whether we have actually progressed or retrogressed in musical speech since the days when elaborate treatises on harmony and what not to do in music were quite unknown!

### Leading Modern Influences

The present-day activities of European composers may be summarized briefly under the heading of three influences, the Russian, the French and the Viennese. From France comes polytonality, or simultaneous keys or tonalities. From Vienna, atonality, based on chromatism, independent of diatonics; and from Russia a combination of the two, with a large dose of rhythmic complexities added.

The situation in France, where Ravel, Schmitt, Honegger, Milhaud, Poulenc, Caplet, Auric, Dukas and others sustain the most interest musically, is developing normally along lines which are influenced largely by temperamental and national considerations. In other words, one finds in this music little evidence that French musical speech is liable to exceed in violence anything more revolutionary than the colorful and intriguing

transparencies of Ravel, the somewhat pompous but undoubtedly fascinating canvases of Honegger, or the light-hearted but eloquent miniatures of Poulenc, Milhaud and Auric. If anything, we may detect a certain reversion to type, a return to Mozartian simplicity, and an increasing tendency among the younger men toward the diatonic melodies of the eighteenth century salons, rather than the reeking discords of the elemental proletariat of 1926. The latter seem to have adopted ballets as their happiest form of expression, and my own experience as conductor of the Diaghileff season in London confirms me in the opinion that though their contributions in this form may not be epoch-making in significance, at any rate they have added no note of depression to the atmosphere of blasé indifference usually found in the opera houses of Paris, Monte Carlo and London.

### Russia and Central Europe

Russia, with the notable exception of Stravinsky and possibly the brilliant Prokofieff, both resident in Europe, is also surprisingly lacking in revolutionary spirits when one comes to close examination. It might be assumed that a country governed by such advanced political methods as is Russia today might also bring forth a composer with similarly emancipated ideas, but the fact remains that the best known of resident Russians, Nicholas Miaszkowsky, two of whose symphonies have already been heard in this country, has proved to be, in spite of his surroundings, a lyricist of the mildest and most unprotective type. Skriabin, the one Russian whose music cannot be judged in relation to any other standards but its own, was certainly a far more daring innovator in his day, in spite of an idiom which owed a great deal to Chopin and a flagrant eroticism. But after we have considered the names of Glière, Gnienzen, Saminsky, Tcherenine, Feinberg, Medtner, Rachmaninoff, Rebikoff and Krein, only the redoubtable Roslavets, whose *forte* lies in chamber music, remains "pour épater le bourgeois!"

Speaking frankly, therefore, it is on Central Europe that the attention of all those who follow keenly the development of musical art, step by step, is focussed. For the influence of Vienna is not only discernible in the music of Schönberg's pupils, men such as Wellesz, Berg, Pisk and Krenek, but also in the music of modern Germany, as represented by Hindemith, Scherchen, Jarnach and Kaminski: the music of Hungary, as represented by Bartók and Kodály (Dohnányi hardly comes within the scope of this discussion, fine musician though he is) and the Czecho-Slovakian school, whose principal lights include Stephan, Janacek, Hába and Krenek.

The schools of modern Italy and Spain, interesting though they may be to the student of modern music, and representing respectively Malipiero, Casella, Pizzetti, Respighi and Rieti on the one hand, and Manuel de Falla and Salazar on the other, have decidedly more in common with Paris than with Vienna. Frankly, they in no single case represent any individual trend toward a revolutionary aspect other than those already indicated under the heading of the polytonal school.

In the first case, however, things are very different. All those composers under the heading of the Central European group represent tendencies which are largely the cause for the present outcry among a certain section of press and public against contemporary work. Take as examples Alban Berg's opera "Wozzek," von Webern's Orchestral Pieces, Krenek's "Kammermusik," Scherchen's String Quartet, Kaminski's Concerto Grosso, Bartók's Violin Sonata, or Hába's string quartets based on the quarter-tone system (which latter cannot possibly sound as strange as the music of a certain Mexican composer who has succeeded in splitting the whole tone into sixteen different tones!)

It is obviously impossible in the scope to which I am limited even to attempt to analyze the nature and content of this aforementioned music, and perhaps, even at the present moment, the time is not ripe for any true valuation of its content.

### Fundamental Principles

Schönberg has truly said that "The laws of nature, manifested in a man of genius are but the laws of the men of

[Continued on page 22]

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### HAROLD HENRY IN RECITAL

**Artistry Is of an Exalted Type.**

*N. Y. American*

**Gave Rein to His Imagination.**

*N. Y. Times*

Harold Henry, American pianist, gave a recital at Aeolian Hall last evening, having on his program compositions by Scarlatti, Schumann's "Scenes from Childhood," a Brahms Rhapsody, two Chopin numbers, Cesar Franck's Prelude, Chorale and Fugue, and a mixed group. It was possible to agree with and to derive enjoyment from all that Henry did except his Brahms. On the other hand Mr. Henry was quite clear in the Scarlatti Sonata and also in his reading of the "Scenes from Childhood." Neither of these approached the fullness and freedom of the Chopin Fantaisie. There Mr. Henry really gave rein to his imagination and stirred the audience to unwonted expressions of approval. The artist continued on the same level of inspiration in the Cesar Franck work. He played the movements deliberately, seeking to convey to his listeners what he had found rare and beautiful in the composition. Compositions of Mr. Henry himself made a pair with two pieces by Debussy. A Cheyenne war dance by Skilton-Preyer brought the program to a fitting close.—THE NEW YORK TIMES, Jan. 21, 1927.

**Much Taste and Fine Musicianship.**

*N. Y. Sun*

**Phrasing Was Flawless.**

*N. Y. Telegraph*

# HAROLD HENRY

Mr. Henry's artistry is of an exalted type and his work pronouncedly conscientious. He started with Scarlatti's scintillating D Major Sonata, in which a limpid tone vied with a sparkling style, the blend spelling an interpretation of rare appeal. He invested Schumann's "Scenes from Childhood" with becoming simplicity and unaffected charm, giving to each of the thirteen "songs without words" an individuality and definite dramatic significance. A Brahms Rhapsody, pieces by Chopin, Franck, Isaacs, Debussy, Skilton-Preyer, and two charming works from his own pen formed the latter portion of his programme.—Greta Bennett, NEW YORK AMERICAN, Jan. 21, 1927.

Harold Henry's recital at Aeolian Hall revealed him as a pianist of no mean powers. His phrasing was flawless, and his display of true musicianship second to very few. His technical facility and his tone brought out the cleverness of the modern composers, Debussy, Isaacs, and Mr. Henry himself. Two numbers, "Fantasy Poem" and "Dancing Marionette," by Mr. Henry himself, were excellent.—NEW YORK MORNING TELEGRAPH, Jan. 21, 1927.



Harold Henry made his first local appearance of the season last night with a piano recital in Aeolian Hall with no light program. Mr. Henry gave a performance that was finished and skillful from the technical point of view, with firmness and vigor as a prominent characteristic of his interpretations, which possessed expressiveness. The Franck number had a performance of distinct strength and effectiveness. Mr. Henry's own pieces, "Fantasy Poem" and "Dancing Marionette," were well written and able to please. The second piece, a graceful number, was repeated. The Skilton-Preyer "War Dance" secured its atmosphere by rhythmic iteration, it seemed, of a single chord. Then Mr. Henry embarked on an impressively played encore.—F. D. P., NEW YORK TRIBUNE, Jan. 21, 1927.

Harold Henry, American pianist, known in this country and in Europe, gave a recital last evening in Aeolian Hall. He has been known as a faithful propagandist of MacDowell's compositions on two continents. Mr. Henry's playing had much taste and fine musicianship.—NEW YORK SUN, Jan. 21, 1927.

## AGAIN TRIUMPHS in NEW YORK

There are more pianists who merely perform than there are those who reveal the composer's idea: many more, indeed who make a finger display of the fantasy than who make it, as Mr. Henry succeeded in doing, a head and heart expression.—CHRISTIAN SCIENCE MONITOR, Jan. 22, 1927.

Schumann's lovely "Kinderszenen," Cesar Franck's Prelude, Chorale and Fugue and some Brahms and Chopin were introduced to an Aeolian Hall assembly last night by Harold Henry, a pianist, whom it is no task at all to listen to.—NEW YORK WORLD, Jan. 21, 1927.

Harold Henry offered a program free from allegiance to any single composer. Brahms, Chopin, Cesar Franck, and Debussy were chief among the masters served by Mr. Henry's nimble fingers.—NEW YORK EVENING TELEGRAM, Jan. 21, 1927.

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## Chicago Recitals Attract Lively Interest

**Darius Milhaud Outlines French Movement—St. Olaf Choir Gives Supplementary Concert to Satisfy Public Demand—Pianists Are Conspicuous Among Performers**

CHICAGO, Jan. 29.—Despite the large audiences always drawn to the Auditorium during the final week of the opera season, a number of concert events, all well attended, have afforded interesting things to Chicago music lovers since last Sunday. Darius Milhaud spoke and played at the Arts Club; The London String Quartet was heard; Alfred Blumen appeared; Mischa Levitzki played music by Beethoven; the St. Olaf Choir gave two concerts, and Cecile De Horvath was prominent among other admirable performers.

Darius Milhaud, addressing members of the Arts Club and their guests, on the afternoon of Jan. 23, outlined the movement of French music since that time when a desire to exert their native musical patrimony led Gallic composers to break away from the schools of Franck and Wagner. Debussy, discovering impressionism through the Russians, found a new pathway, according to Mr. Milhaud; but Eric Satie, whom the speaker seemed to regard as the tutelary divinity of the contemporary French composer, foresaw that impressionism was to fail with Debussy. So, turning to the classics, Satie rediscovered fugue and counterpoint, and set his young followers on the paths which ultimately led into their more or less artificial banding together as the famous "Groupe de Six."

Of his four extant confrères in this group, Mr. Milhaud characterized Honneger as still clinging to the German romanticism of Wagner, Strauss and Schönberg. Germaine Tailleferre, he said, was writing music of girlhood in its loveliest sense, so fresh as almost to be fragrant. George Auric was spoken of as tending to the genuine music-hall style which might eventually reveal him

to be the Offenbach of the twentieth century, and Francis Poulenc as being "music itself"—and having reduced all musical elements to a minimum in his compositions. Mr. Milhaud stated that the two influences still exerting active sway over French music were Stravinsky and Satie, though he admitted the beneficial effects of the importation of North American jazz.

Mr. Milhaud's playing of his own "Printemps" and "Brazilian" Dances, and of some short pieces by Satie was of delicate sort, and was thoroughly enjoyed.

### Chamber Music Program

The London String Quartet played quartets (in D Minor) by Schubert and (in F Major) by Dvorak, plus J. B. McEwen's "Scottish Lament" and the Scherzo of H. Waldo Warner. The last-mentioned work was repeated after the composer, who is viola player in the quartet, had bowed in response to the audience's cordial approval of his creation. The performance of this program was in the artists' familiar, excellent style, in which quickness of musical taste, a splendid ensemble and a tone of remarkable opalescence were predominant features.

George Perkins Raymond was accompanied by Celius Dougherty in the recital given in the Playhouse on Jan. 23 before a very enthusiastic audience. His tone had admirable soundness and clarity, and he rejoiced in a very fine low B. His diction was impeccable and his style, dominated by the intellect, was of discerning sort. Extra songs were demanded and given.

Folke Andersen, tenor of the Royal Opera, Stockholm, was heard in Orchestra Hall on Jan. 23 in concert with the Northland Trio and Bruno Esbjorn. Mr. Andersen's very beautiful voice was well used in a variety of material, including arias from "The Barber of Seville" and

"King for a Day," as well as some delightful folk-material. The Northland Trio, consisting of pleasant Chicago songstresses, was very well received.

Offenbach's one-act operetta, "Lisichen and Fritzchen," and the third act of "Mignon" were given by members of the Chicago Musical College Opera Class in the Central Theater, Jan. 23, with Harriet Jordan and Clifford Bair in the former. The cast of the latter included Katherine Smith as Mignon; Ruth Bastow, Filina; Pierce O'Hearn, Wilhelm Meister; George Cove, Lothario; Charles Hathaway, Antonio. In addition to the excellent impression made by the individual performances of these principals, the ensemble, which Isaac Van Grove superintended, was of a most commendable quality. The two musical performances were separated by an excellent performance of a one-act play, "A Trysting Place," in which Larry Hostetler, Charles Siegel, Virginia Lieblin, Henry La Bori, Roger Bromley, Zeldia Teplitz, Catherine Jane Gates, Bernice Gurevitz and Bernadine Gilbertstadt took part.

Margaret Weiland, pianist; Norma Altermatt, violinist, and Florence Lang and Marjorie Sherman, singers, were heard in the concert given by Musicians' Club of Women in the Fine Arts Recital Hall on Jan. 24 at 2:30. The accompanists were Hadassah McGiffin and Esther Hirschberg.

### Lutheran Choir Sings

The St. Olaf Lutheran Choir, conducted by F. Melius Christiansen, sang in Orchestra Hall on Jan. 24, and in order to accommodate all the Chicagoans who wished to hear it, gave an additional concert at the Studebaker Theater the following evening. The program consisted of sacred music of all schools, by Bach, Glinka, Johan Crüger, Liszt, Parker, Grieg, Gretchaninoff, Schreck and others. These concerts were among the best the local season has provided. The tone of the choir is beautiful, its musical spirit is of the finest. Technically, Dr. Christiansen has accomplished the finest things a choral conductor could achieve, and this despite the fact that his singers are college students, with a constantly shifting personnel.

Alfred Blumen was heard in piano recital in the Goodman Theater on the

evening of Jan. 25, maintaining the excellent standards which made his American debut, last spring, seem one of the most important events of that season. For Mr. Blumen, a facile and unusually resourceful pianist, is truly individual in his approach to art. He has a pronounced intellectual trend of thought and has also, it appears, a desire to add to the sum of what is already known to us.

He chose for this week's program a Prelude and Fugue from "Das Wohltemperierte Clavier"; the Beethoven Sonata, Op. 31, No. 3, Schumann's "Carnaval," (of which he gave a delightfully fluent and imaginative performance); and a concluding miscellany containing Granados' "Los Requebros," Albeniz' "Castilien," Wilhelm Grosz' new and delightful Tango, and the Liszt "Mazzeppa." The purity of Mr. Blumen's style was no less engaging than its imaginativeness.

### Levitzki Plays Beethoven

Mischa Levitzki's printed program, for his Kimball Hall recital of Jan. 26, included the "Waldstein" Sonata, the "Moonlight" and the "Appassionata." To this list he added much extra music at the behest of a crowded and very enthusiastic audience. Mr. Levitzki's phenomenal technic was evident in all he played. His performance had the remarkable clarity, the smoothness and the logical force natural to playing of such analytical keenness and technical prowess as distinguishes this pianist's method.

Cecile De Horvath, pianist, was heard in recital in Kimball Hall on Jan. 27, balancing the Handel-Brahms Variations, which were admirably played, with a series of impressionistic works in which Ravel's "Ondine" occupied a predominant position. The same insight which made Mme. De Horvath's playing of the latter so refreshing, led her also to give the fine Brahms score a vivid and animating performance. Technically, Mme. De Horvath is an extremely able pianist, having command of a wide variety of tone color and dynamics, and combining brilliance with depth of color. She was heartily applauded.

Ruth Breytspiraak, violinist, played in the W. W. Kimball Company's series of Friday noon recitals, at Kimball Hall, yesterday. EUGENE STINSON.

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## COAST FORCES HAVE PIANISTS AS GUESTS

San Francisco Hears Work  
of Dohnanyi Led by  
Composer

By Marjory M. Fisher

SAN FRANCISCO, Jan. 29.—The San Francisco Symphony has had a strenuous week, and has shared honors with guest artists of distinction. The third municipal concert was given in the Civic Auditorium on Jan. 20 with Guy Maier and Lee Pattison as piano soloists. The program:

Symphony No. 1.....Schumann  
"Don Juan".....Strauss  
Concerto for Two Pianos.....Hutcheson

The two pianists won an ovation, and gave three encores. All their numbers were played with that uncanny unanimity and blending of individual qualities which have brought fame to these artists. The audience wanted still more—but the management turned out the lights as a sign that the concert was over.

The orchestral numbers were also received with enthusiastic acclaim. It is interesting to note that whereas municipal programs used to be of the popular variety—now the only difference between them and a regular symphony program is that Auditorium audiences are privileged in the matter of encores; the no-encore rule is still in effect at the Curran.

The eighth pair of symphony concerts, the first of which was given on the afternoon of Jan. 21, presented Ernst von Dohnanyi as assisting artist in the triple rôle of composer, conductor and piano soloist. This program was:

Concerto Grosso No. 12 for Strings,  
Handel  
Piano Concerto No. 4.....Beethoven  
Symphony in D Minor.....Dohnanyi

The Handel work had its first local performance on this occasion and proved a charming number. Mischel Piastro, Lajos Fenster, violinists, and Michel Penha, cellist, played the solo parts in a delightful manner. Ernest Kubitschek was at the organ.

Mr. Dohnanyi's performance of the Concerto brought him great acclaim, but it was as conductor of his own symphony that his triumph was greatest. This joyous and melodic work was given a magnificent performance, the composer leading with distinction.

Josephine Lucchese gave the fourth of Alice Seckels' matinee musicales at the Fairmont recently, winning praise from an audience of distinction. The program was varied and its delivery was remarkable for the purity of the singer's tone and the clarity of her English diction.

Feodor Chaliapin brought his production of "The Barber of Seville" to the Civic Auditorium for two performances under the management of Frank Healy. Mr. Chaliapin appeared in the rôle of Don Basilio, and Elvira de Hidalgo was Rosina. These two were outstanding. Mikhail Mordkin and his Russian Ballet have been appearing in the Columbia Theater under the management of Selby Oppenheimer. Large and appreciative audiences have been the rule, and Vera Nemtchinova, Hilda Butsova and Pierre Fladimiroff have shared honors with the star. Vladimir Bakaleinkoff conducts the splendid orchestra, and Victor Bay is the concertmaster. The music used is almost wholly by Russian composers.

Maud Allan, American dancer, has also been with us, making her début on the Orpheum circuit in a group of "Dance Poems." Modest Altschuler is her musical director and the act was staged in the manner of Isadora Duncan.

### Talley Scores in Fort Wayne Appearance

FORT WAYNE, IND., Jan. 29.—Marion Talley appeared on Jan. 21 in the Shrine Auditorium before an audience of such size as to crowd upon the stage. Miss Talley triumphed in a lengthy program, which in addition to French, German and English songs, embraced soprano arias from "Il Barbiere di Siviglia," "Mignon" and "The Magic Flute." Encores were numerous and familiar. John Corigliano, violinist, was an assisting artist. Emil Polak, accompanist, assisted both artists capably. C. V. C.

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# ISABEL RICHARDSON

MOLTER  
AMERICAN  
SOPRANO



## Boston Rings with her Praises

### Echoes from her recent New York Triumph

"Gifted with unusual instinct for interpretation and style; sang with much facility and taste; well-chosen program. Admirable command of dignified expression with great aria 'Abscheulicher' from Beethoven's 'Fidelio.' Can soar very high with constant security of pitch."—W. J. Henderson, *New York Sun*.

"Feels intensely all that she sings. Could not find one serious flaw in any of her interpretations. Held my interest throughout. Never unduly dramatic. Crystal clear tone with warm color in it. Very fine artist. Beautiful, big, high tones with strength and purity behind them. Musically graduated crescendos and soft pianissimos. Splendid vocal equipment."—Theo Stearns, *New York Telegraph*.

"Voice free and flute-like; charm in the low cadences; well-enunciated."—*New York Times*.

"Unusual expressive ability; telling climaxes; shades of feeling; good interpreter with vocal capacity."—F. D. Perkins, *New York Tribune*.

"The bridge that separates the operatic from the recital stage easily crossed. Given a voice of lovely quality. Each song a luscious musical recitation."—Greta Bennett, *New York American*.

"A voice of velvet, a smooth legato style, soft tones of gossamer quality, and an economy of physical activity. In addition, interpretative powers of a high order, feeling for dramatic significance and fine sense of lyric expression."

—N. M. J., *Boston Transcript*

"Her interpretations are excellent in their charming evocations of atmosphere and mood. She revealed intense and vivid powers of dramatic expression."

—*Boston Globe*

"Mrs. Molter's performance has, indeed, a finish and lustre which show the happy effects of study and thought superimposed on fine natural abilities."

—C. S. S., *The Christian Science Monitor*

"She has an extremely good voice, a soprano of long range and of fine natural quality in every zone. Mrs. Molter knows what she wants to sing; she knows how she wants to sing it, and she can do so."

—R. R. G., *Boston Herald*

"Mrs. Molter is, in fact, that rare apparition on the present concert stage, a singer who can really sing."

—Warren S. Smith, *Boston Post*.

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Photo by H. A. Atwell  
As "DON GIOVANNI"

## "The Marvelous Thing About VANNI-MARCOUX

Is His Command of a Style  
Which Places Him in the  
Front Rank of All the  
Operatic Artists We  
Know."

CHICAGO DAILY JOURNAL

Jan. 3, 1927



Photo by H. A. Atwell  
As "SCARPIA" (Tosca)

Marcoux Scores with Chicago Civic Opera

# VANNI-MARCOUX

"ACHIEVES OPERA SEASON'S GREATEST TRIUMPH! SINGER CALLED BACK TEN TIMES."—*Chicago Herald and Examiner*—Jan. 20, 1927

"VANNI-MARCOUX MAGNIFICENT AS 'BORIS GODUNOFF'! A TRAGEDIAN UNSURPASSED! UNEQUALLED ON ANY STAGE."—*Chicago American*—Jan. 20, 1927

"MARCOUX SUPERB! THE DOMINANT FIGURE! THE MAN BORN TO COMMAND."—*Chicago Eve. Post*—Jan. 3, 1927

"ONE OF THE GREATEST ARTISTS IN CHICAGO'S ACQUAINTANCE."—*Chicago Journal*—Jan. 20, 1927

"My favorite opera is 'Boris Godunoff,' though I have seen it only six times, twice with the Russian opera company, three times as a background for Chaliapin and last Wednesday when grand Vanni-Marcoux accomplished the tremendous feat of turning all eyes away from himself to follow the progress of an imaginary specter across the stage.

"Godunoff has had the young Dimitri, heir to the throne of Russia, killed, and has usurped the seat of power. He imagines that he sees the bloody specter striding toward him; and so magnificent was the acting Wednesday night that we too saw it, forgot the actor and fixed our eyes upon the empty stage.

"Three times I have watched Chaliapin himself, my spine cold with horror; I have felt the ghost was there; but never before have I feared to take my eyes from the successive steps of its advance. Vanni-Marcoux's gaze spotlighted the imaginary, no mean feat."

James Weber Linn, *Chicago Herald and Examiner*, Jan. 22, 1927

"MARCOUX DOMINATED THE STAGE"—*Chicago Daily News*—Jan. 3, 1927

AUDITORIUM THEATRE  
CHICAGO



Photo by H. A. Atwell  
As "MEPHISTOPHELES" (Faust)



As "BORIS" (Boris Godunoff)



# Singers Take Precedence in Manhattan's Week of Concerts

**Familiar Favorites and New-comers Heard in Well-Made Programs—Mme. Klempner, Wife of Philharmonic Guest-Conductor, Well Received in "Liederabend" with Husband as Accompanist—Louise Homer and Daughter Share Program—Pianists and Ensembles Draw Audiences of Distinction**

**I**N a week crowded with recitals, singers took the lead with nine events to their credit, several more appearing in joint programs. Ensemble groups came next; and, strange to relate, there were no violin recitals, though both the New York and Elshuco Trios were heard. With her conductor-husband at the piano, Mme. Johanna Klempner made her American debut in a program of lieder before an audience which bristled with celebrities. Lauritz Melchior, tenor of the Metropolitan, was heard in recital, and Dusolina Giannini drew an audience which filled Carnegie Hall for her first recital of the season. Pro-Musica gave the first American performance of Milhaud's "Les Malheurs d'Orphée."

## Miss Bacon Begins Series

Katherine Bacon, whose excellent piano playing has delighted New York audiences more than once, began a series of six recitals which will encompass the entire set of Beethoven Sonatas, in the Steinway music salon on the evening of Jan. 24.

For the purposes of variety, Miss Bacon is not giving the Sonatas in chronological order, a wise idea. At this recital she began with the first Sonata, Op. 2, No. 1, in F Minor; following this with those in E Flat, Op. 7; D Minor, Op. 31, No. 2; F Major, Op. 10, No. 2, and E Flat, Op. 81 A, ("Les Adieux, L'Absence et le Retour").

Throughout the five sonatas, all of which were played without pause between the movements, Miss Bacon maintained a high degree of musicianship. Comparison between the various sonatas played is practically impossible, since all were so good. The artist has the insight into the intention of the composer as well as the technic to project it and with these desires one may expect to hear the Sonatas as well played as it is possible to hear them.

Apart from any aesthetic reaction that one may have in regard to Miss Bacon's series of recitals, the educational one cannot be ignored. J. D.

## Povla Frijs's Second

Povla Frijs gave the second of her series of four recitals in Aeolian Hall on the evening of Jan. 24, with Frank Bibb at the piano.

Miss Frijs began her program with Beethoven's "Die Ehre Gottes," ascribed on the program to Bach, after which she sang Schumann's "Aufträge" and "The Two Grenadiers." The second group was of French songs, Chabrier's "Villanelle des Petits Canards" having been repeated. The third group, also in French, was of songs by Russian composers. The final group was in one of the Scandinavian languages, one hazzards, Norwegian.

The same qualities that have always distinguished Mme. Frijs's singing were again evident, charm of a distinctive personality, interpretative facility of an unusually high order and the ability to establish a rapport with her audience. She was not invariably happy in her choice of songs, "The Two Grenadiers," for instance, being distinctly a man's song. The Marseillaise part of this was galloped through in a manner that impaired its effect. So also, in the "Petits

Canards," one wondered if ducks could ever waddle so rapidly. On the other hand, Mme. Frijs's singing of Schumann's "Wohin?" was a superb piece of art such as is seldom heard, and she even made Fourdrain's inconsequential "Impression Basque" interesting by her splendid singing of it. The art she expended on Debussy's "Colloque Sentimentale" might better have been bestowed elsewhere. It was too good for the number. But, no matter what she sings, Mme. Frijs is invariably an arresting singer. J. A. H.

## Clara Haskil Plays

Clara Haskil, Rumanian pianist who has been heard before in New York, reappeared in a Town Hall matinee recital on Jan. 25. Her program centered about Schumann's "Kinderszenen," which this season are vying successfully with the "Carnaval" in popularity. There were Bach transcriptions of d'Albert and Busoni to begin with and pieces of Debussy and others at the close. In between were the F Minor Ballade and D Flat Nocturne of Chopin, the E Flat Minor Intermezzo from Brahms' Op. 118, and Liszt's idea of how St.

Francis de Paule walked on the waves.

Freshness in both approach and exposition is an outstanding characteristic of Miss Haskil and a technical facility which allows perfect freedom for her desires. Her ease in disposing of digital problems at times led her into impatient tempi in the Chopin and Brahms numbers. The Ballade, especially, became somewhat too brilliant under her unerring, impetuous fingers. The coda of this work was excellently done; it would have been more effective had the five transitional chords which precede it been given with more dread quietness. Liapounoff's "Lesghinka" was played in place of the excerpt from Moussorgsky's "Tableaux d'une Exposition." W. S.

## The Saint Cecilia Club

The Saint Cecilia Club gave the first concert of its twenty-first season Tuesday evening, Jan. 25, in the Waldorf-Astoria. Credit is due Victor Harris, conductor of the Club, for a well-balanced program and for a performance of general excellence. First on the program came Mr. Harris' "Grace Before Singing," followed by John Pointer's "Clear and Cool," Four Love Songs (Op.

52) by Brahms, Verdi's "Laudi alla Vergine Maria," Horsman's "When to Soft Sleep," the first performance of Louis Victor Saar's "Love's Sweetness," (an eight-part chorus dedicated to the club) with Marie Langdon Andrews as soloist, Henschel's "Morning Hymn," Four Slavie Folk-songs by Josef Suk and Persis Cox's "Song of the Hunt." Percy Grainger was soloist of the evening and played two groups so arranged in the program to bring a pleasing variety to the choral numbers.

The Saint Cecilia members have very good voices. Happily, no single one is allowed to project itself above the rest. The result, therefore, is one of unity. Tuesday evening's performance, especially was notable for its impressive harmonic and rhythmic effects, for its delicate and precise shadings, for the very evident enthusiasm on the part of the singers for what they were doing.

Mr. Grainger made a few interpretative remarks and then played Grieg's "Rötnamsknut," a Norwegian Peasant Dance with bold, eccentric rhythms and harmonies, the more subdued "In Ola Valley" and the buoyant, social "Wed-

[Continued on page 25]

# CAN CRITICS SAY MORE? THE TOLLEFSEN TRIO

AUGUSTA TOLLEFSEN, Pianist; CARL H. TOLLEFSEN, Violinist; PAULO GRUPPE, 'Cellist

## ANNUAL NEW YORK RECITAL

Town Hall, December 16, 1926

### NEW YORK TIMES

"The Tollefsen Trio, which has been in existence for twenty years, showed the result of its long collaboration in its flexible and sensitive ensemble. Each of the musicians is a solo-artist, but they played together with devotion and mutual understanding."

### NEW YORK EVENING POST

"Last evening this excellent group of musicians presented a program as well balanced, as nourishing and as gracious as any captious hearer could desire; also, it had the merit of novelty without recourse to the bizarre."

### NEW YORK SUN

"The Tollefsen Trio deserves praise for a number of things, but notably for the sincerity, simplicity and freshness of their art and the corresponding manner in which they spread the gospel of congenial chamber music over the land."

### NEW YORK AMERICAN

"Played with technical brilliancy and a sense of proportion very like a beautiful fabric whose color and design ever maintain an artistic balance. The instruments, guided by intelligence and skill, sent the message to the audience in a fashion that commanded attention and appreciation."



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"... Their performance throughout was one of admirable unity of purpose."—*Buffalo (N. Y.) Evening News.*

### EAST

"... The ensemble was perfect. There was a thrill in the weaving in and out of the various themes."—*Worcester (Mass.) Evening Gazette.*

"... The Trio lent themselves to a complete effacement of personal glory, blending the tones of each instrument to a unifying harmony of great beauty."—*Poughkeepsie (N. Y.) Evening Star.*

### SOUTH

"... The Trio rose beyond the rut of artistic and technical skill into what nearly was inspiration and genius."—*Jacksonville (Fla.) Journal.*

"... Sincerity of feeling, refinement and polish."—*El Paso (Tex.) Times.*

"... Artists of the highest calibre... Enthralled their hearers, gaining their hearty support and the tribute of their applause."—*Montgomery (Ala.) Advertiser.*

"... A marvelous inspiration of perfect ensemble work."—*Natchez Democrat.*

### WEST

"... Unusual in the sincerity and art of its performance and the line of true beauty it followed and sustained."—*Portland Morning Oregonian.*

"... Unusual perfection in solo and ensemble work... Their music is a rare, satisfying delight to the truly trained and critically appreciative musical ear."—*Leviston (Idaho) Morning Tribune.*

"... Delightful, displaying a high degree of musical sympathy."—*Walla Walla (Wash.) Bulletin.*

"... A rare treat... chamber music delightfully interpreted."—*Bellingham (Wash.) Weekly Messenger.*

"... Proved themselves musicians of exceptional genius."—*Torre Haute (Ind.) Star.*

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**NEW YORK, FEBRUARY 5, 1927**

## A MUSICAL NATION

IN the January issue of the London *Musical News* and *Herald*, the editor discusses the present state of music in England with a view to ascertaining the status of that nation in musical rank.

"The chief causes for depression," he writes, "seem to center around the lack of money, and since the reason for that is not poverty but apathy, we are able, by simple deduction, to go straight to the heart of the trouble which has the appearance of spreading mildew over the whole of what is known as British music. We will not pay to go to concerts, we will not even go to concerts; we will not support the opera; we will not uphold the festivals; we will not consent to be uplifted; we will not, in fact, do anything we ought to do, are told to do, or even mildly expected to do. We do not, surprisingly, do always what we should like to do—in short, we do practically nothing.

"We are the despair of a great number of earnest, energetic and thinking people, and we are well on the road to musical damnation. Our boasted renaissance is sinking complacently into history, our orchestras are deteriorating, our conductors desert us, our enthusiasms have grown cold; nothing can be devised to touch our pockets nor to stimulate our apathy. We are in the last stages of decay. That is, according to the balance-sheet, the debit side.

"Is it not misleading? Is it not, by itself, sheer nonsense? To deal with the heaviest item in the dreary list, what indeed is the cause of our apathy? To what are we apathetic? Surely, only to what

we do not any longer want, to what is not congenial, to what is outworn and consequently useless. We are not by any means an apathetic race; we merely employ a phlegmatic quality when more restless nations make use of derision and abuse. It is merely our way of saying No.

"We can dismiss the crude charge of being an unmusical nation, for nobody has satisfactorily enunciated a formula to show what a nation must do to be called musical. America probably has such a formula, but it would prove too wide and indecisive, since it doubtless includes America. Germany certainly has one, since the classical masters formerly lived among them, but that is not sufficient evidence. Italy has one, France another; Russia, Austria, Salzburg, Finland and Honolulu all have devised formulæ, but none of them can honestly deprive England of a quality of aestheticism that is as fine as that of the rest of the world. Different it may be, but not inferior.

"Consequently, in some manner and adequately, the needs of musical England are always being filled, and at no time more vitally than today. Because it does not happen to be concerts, opera, and other time-worn means of sustenance, it does not follow that the aesthetic appetite of England is being ignored. On the contrary, it is being fed more heartily than ever, and the credit side is the most promising thing in the whole account."

The writer then proceeds to enumerate the items which he counts as symptoms of health—the competition festival movement, radio programs, the increasing number of small choral societies, the growing interest in the amateur musical stage, the gramophone industry, community singing, and the academic teaching of music in Council schools, secondary schools, public schools and universities.

\* \* \*

As one looks over these assets, one wonders in what way they differ from the musical assets of America. And one would be interested to know why the writer believes that an American formula for a musical nation "would prove too wide and indecisive." Surely, the mere physical size of a country has nothing to do with its musicality. In fact, territorial expanse, implying as it does in this case larger resources, is a factor favoring musical development when music is a part of the social consciousness.

We would venture to propose the formula that a musical nation is a nation in which music is generally recognized as an art of cultural and spiritual significance, in which music is freely patronized by the people, in which music is practiced for its own sake by a large proportion of those inhabitants who are not professionally engaged in the art, and in which the study of music is fostered as a part of the educational system.

Neither England nor America can be accused of being an unmusical nation. The history of the former is rich in musical assets, and, if there is at present a lull in certain branches of musical activity, that condition is only temporary. Young though America is as a nation, it can be justly proud of its accomplishments in music, and at the present moment its musical activity is more intense than at any previous time.

To measure this activity by the amount of money expended upon the performance of music is to apply only a commercial standard. Significant as this expenditure is of the popular interest, a deeper significance lies in the educational aspect and in the manifestation of the creative impulse.

Ever since 1828, when Lowell Mason and William Woodbridge began their efforts to introduce the study of music into the curriculum of the public schools in the United States, the growth of this movement has been steady, and it will not be long before music is universally established in this country as an integral part of the child's general education. On the creative side, there is every reason to be hopeful, as the present generation of young composers attests.

Both in America and England, the last two decades have seen the rise of a new group of composers who are bent upon the expression of national flavor in their works. While they show the influence of the internationalism which is evident in all modern art, their ideals are national and they are producing music in which those ideals are embodied.

At the present time, no nation which has a musical past shows any symptoms that give rise to fears about its musical future. Economic causes may interfere occasionally, but the growth of art is persistent.

## Personalities



How a Composer Keeps in Form

The contender revealed in the accompanying picture is not a new aspirant to Tunney's laurels, but Alexander Tcherepnin, Russian composer and pianist, engaged in what he styles his "entraînement de boxe." His adversary (right) is Music Director Burkhardt and the slow music is being provided by Prof. Wagner, of Munich, clarinetist. Mr. Tcherepnin, who made a visit to America in the autumn, is now active in concerts in Europe. He will return to the United States for a tour in the season 1927-28.

**Henry**—Leigh Henry, London composer, is receiving considerable recognition in Spain. Ernesto Halffter-Eschriche, conductor of the Orquesta Baetica in Madrid, is producing several of his works for chamber orchestra. Among them are "Fanfare," "Celtic Cassation" and "Ache of Dreams." The concerts are under the patronage of H. R. R. the Infanta of Spain.

**Baldwin**—The record achievement of 1100 organ recitals in one series was recently achieved by Samuel A. Baldwin, organist of City College, New York. These programs, all given free to the public, have become a regular feature of Manhattan's musical life. Prof. Baldwin will next season celebrate the fiftieth anniversary of his musical début.

**Hayden-Farjeon**—A musical score on the subject of Longfellow's "Hiawatha" composed by David Farjeon, a ten-year-old New York boy, is scheduled for a hearing. Ethyl Hayden, soprano, was to include some excerpts from the work in her Carnegie Hall recital on Feb. 2. The very young composer has been studying music for the last two years only. He is the son of Herbert Farjeon, an actor, who is a grand-nephew of Joseph Jefferson.

**Fairchild**—Echols—America has had a hand in the erection of a monument to Jules Massenet, in that Blair Fairchild, American composer, and Weyland Echols, young American tenor, were staunch supporters of the movement which was recently crowned by the placing of the memorial to the French opera composer in the Luxembourg Gardens in Paris. These two were members of the American colony in Paris, which, in a body, assisted materially in the effort.

**Cahier**—After his lecture in Carnegie Hall on Jan. 22, Prince Wilhelm of Sweden, now on a visit to the United States, took supper with the royal court singers, Mme. Charles Cahier and Nanny Larsen-Todsen, and Karin Branzell. The husbands of these artists, Charles Cahier, Sr., Mr. Todsen and Mr. Edwardsen, were among the guests, as was also Ronny Johansson, Swedish dancer.

**Hutcheson**—Ernest Hutcheson, who served for a day as music critic for the concert given by Olin Downes, critic of the *Times*, John Erskine, Columbia professor, and Ernest Urchs, business manager of Steinway's, left New York immediately after the concert for Florida. Mr. Hutcheson's departure had every symptom of frenzied flight, but it was not occasioned by remorse for what he had to say about the concert. Mr. Hutcheson's was a most kindly and understanding review. His departure was purely for concert purposes. His first point in Florida was scheduled at St. Petersburg on Jan. 24.

**Easton-Matzenauer**—The Little Theater of Brooklyn recently gave a reception and tea in honor of its advisory committee, on which are Florence Easton, Margaret Matzenauer, Yvonne de Treville, Lawrence Tibbett and H. Huntington Woodman. Ethel R. Isaacs, editor of the *Theater Art* monthly, spoke on "The Little Theater," lauding the work of its sponsors and citing the possibilities it offered to young artists. The program opened with music by the orchestra composed of young people from the Music School Settlement. Mrs. Benjamin Prince, president, made an address, commending the generosity of those who made the Little Theater possible. The official opening of the Little Theater took place subsequently.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Immortality



UNDER the heading "Present Address Wanted," an English contemporary calls to attention a fearful *faux pas*. "An American press-cutting agency, struck with Mr. Lawrence Gilman's notice in a New York paper of 'Ladye Nevells Booke,' has thoughtfully considered that the composer should know about it. Fired with the happy notion that so eminent an Elizabethan ought reasonably to be interested in modern appreciation of his work, this agency has addressed a letter, with this end in view, to Mr. William Byrd."

A most regrettable occurrence! The periodical, in the care of which the inquiry was addressed, then proceeds to chasten the presumptuous press clipping wights as follows:

"Gentlemen, will you permit us to keep this letter as a charming memento of a graceful gesture, or do you desire it should be forwarded? In the latter event, we will do our best, but we ask you to remember that the soul of Mr. Byrd left England in the same year that a permanent settlement, bearing the name of Nieuw Amsterdam, was made by the Dutch on Manhattan Island. Cuttings from the Press of that period would be interesting, would they not? Faithfully yours, —"

## A Young Hopeful

SOMEHOW composers are never allowed to enjoy well-earned rest. A fearful *faux pas* which had to do with an admirer of choral music is related by the *Monthly Musical Record*:

"WHEN an income-tax collector sends to John Gay, Esq., care of the Hammer-smith Lyric Theater a declaration form; or when a restaurant proprietor invites William Byrd to patronize his establishment, we smile indulgently. But one can imagine the feelings of Siegfried Ochs when, after having conducted several works by Heinrich Schütz (1585-1672) at the Berlin Bach Festival, he received from the director of a choral society in a small German city the following request for information—couched on a postcard.

"I hear you have performed several pieces by a composer named Schütz, which are said to have proved most acceptable. Could you kindly let me know whether this gentleman has written music for male choir? For if so, I should like to consider it. Pray mention publisher's name."

## Appropriate

ONE of the features of the program at a cinema theater in New York is the appearance of "C. Sharpe-Minor, well-known organist." This seems to be chargeable to the account of "Fortunate Coincidences"! Only slightly more felicitous would be a piccolo player euphoniously christened A. Tupenny Pype.

## At the Recital

HI-BROW: "That last note was D Flat."  
Low-Brow: "That's what I thought. But I didn't want to say anything!"

## Accomplished

THE head of the house, after a hard day's work, dozing on the front porch, had been listening to the crickets. His

wife was trying to hear the choir in the church across the street.

"Listen!" said she, "don't you hear them now?"

"Yes," replied hubby yawning. "You wouldn't think they could make that noise with their hind legs."

## Voice in the Wilderness

JONES—"Yes, my voice has been heard in practically every theater in the city."

Bones—"What do you sing? Tenor?"  
Jones—"No, I sell chocolates."

## Musical Maxims for Morons

COLOR organs cast their shadows before.

Early to bed and early to rise—and you'll get few concert engagements.

A stitch in time often saves an operatic catastrophe.

Never look a gift concert ticket in the program.

As a man sings, so he is—avoided.

A career in the hand is worth two in the prospectus.

Like teacher, like prices.

Kind words butter no press notices.

An ounce of rehearsal is worth a pound of explanation.

## An Art Lover

"DO you like music?"

"Yes, it makes such a nice accompaniment for conversation."

## Absent-Minded

IT was at a musical dinner. Many notables of various fields of the art were present.

"Look!" gasped a young soprano. "Professor Harmonic-Ladder is tucking his omelet under his chin."

"Don't worry," said a blasé contralto. "He thinks it's his napkin. Soon he'll begin to cut up his plate."

## Relativity

SAYS a writer in the *Sackbut*: "An interesting piece of information comes from an American source. 'Between his arrival at the end of October and his departure at the beginning of November Alfred Cortot plays practically every other day, except for a ten day interval in December to allow him to rush to Havana, Cuba, for two concerts. His orchestral engagements include appearances with the New York, Detroit, Boston and Chicago symphonies and the New York Philharmonic.' I always knew that Cortot was a great pianist, but that he had successfully demonstrated the Einstein Theory of Relativity, I was unaware."

## Greek Art for Delphi Festival

A FESTIVAL which will revive the old Grecian drama, games and arts and will have an important musical contribution, is planned at Delphi, Greece, from May 4 to 10 next. The festival will be under the direction of Angelo Sikelianos, the poet.

The festival has been organized "in the hope of bringing together from all parts of the world men and women who have striven in the various branches of science, art and religion for noble ends." Delphi was chosen as the scene of the

function as "symbolic of a higher understanding between nations—a great religious center which has been freed by time from interracial dissensions."

The program will include a performance of Aeschylus's play, "Prometheus Bound," with music for chorus in the ancient Greek method and dances based on the figures on ancient vases and bas-reliefs. There will also be games in a stadium, an exhibition of popular arts and crafts, a concert of Greek ecclesiastical music, ancient and national dances by shepherds of Parnassus.

## Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

First—The contestant must be an American citizen.

Second—Contest to close April 1, 1927.

Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced on Oct. 1, 1927.

Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.

Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.

Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.

Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.

Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

## Beethoven's Masses

Question Box Editor:

Did Beethoven compose any other masses besides that in C?

MRS. R. S. GIFFORD.

New Bedford, Mass., Jan. 28, 1927.

Yes, the *Missa Solemnis* in D, which is, perhaps, the greater of the two.

## "Lorelei" for Piano

Question Box Editor:

Is there any adequate arrangement for piano of Liszt's song, "Die Lorelei"?

Waco, Tex., Jan. 20, 1927. "J."

Yes, the composer made one himself.

## Lyric or Dramatic?

Question Box Editor:

Will you please tell me if the rôle of Canio in "Pagliacci" should not be sung lyrically instead of in the heroic manner adopted by most tenors? "Vesti la Giubba" seems to me essentially lyric in character in spite of its dramatic aspects, yet all tenors seem to think it necessary to deliver it with all the tone they can muster.

P. LE ROY.

New York City, Jan. 29, 1927.

There is no reason why the entire rôle of "Canio" should not be sung in a lyric manner, but the tradition seems to be otherwise, just as the singing fortissimo of the B Flat at the end of "Celeste Aida" which Verdi has marked with four p's!

## "Die Entführung" in America

Question Box Editor:

It is said that the Eastman Opera Company which is to appear in New York in a short time, gave last spring the first production of Mozart's "Die Entführung aus dem Serail" in this country. Can this be possible?

J. R. T.

New York City, Jan. 28, 1927.

As noted in the Question Box of Nov. 27, last, "Die Entführung" was sung in

New York at the German Opera House, 485 Broadway, under the direction of Carl Anschütz, on Oct. 13, 1862, and on successive evenings. Mme. Johanna sang "Costanze"; Mme. Rotter, "Blondchen"; Herr Lotti, "Belmonte"; Herr Quint, "Pedrillo," and Herr Weinlich, "Osmin."

## "Köchel 550"

Question Box Editor:

What does "Köchel" mean when placed after compositions of Mozart?

Little Rock, Ark., Jan. 26, 1927. "SINFONIA."

It designates the series number in the list of Mozart's works made by Dr. Ludwig Ritter von Köchel. Dr. Köchel's list is a complete one arranged chronologically and thematically. It also contains an appendix of the lost, doubtful and spurious compositions.

## Words of "America"

Question Box Editor:

Please give facts concerning composition of text of "America."

H. F. C.

Boston, Mass., Jan. 23, 1927.

The verses were written by the Rev. Samuel F. Smith, then a theological student at Andover, for a Fourth of July celebration of the children of the Park Street Church, Boston, in 1832.

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## George Perkins Raymond

### Tenor

In Debut Recital in Chicago, January 23, 1927.

#### Chicago Daily Tribune

By Edward Moore

George Perkins Raymond, tenor, introduced a new and commendable feature into his song recital at the Playhouse. It was a pamphlet dealing with his program, not a more or less awkward translation of texts, which is frequent enough, but something about the music and composer, a brief description that accurately placed the character of the song with no waste of words.

As a singer, Mr. Raymond endeavored to live up to his pamphlet. His voice was agreeable, he showed credible ideas about interpretation and he pronounced the English language in a way to renew faith in it as a song medium.

#### Chicago Daily News

By Maurice Rosenfeld

... Mr. Raymond has a voice of carrying power, with resonance and sustaining qualities for graphic interpretation.

#### Chicago Herald and Examiner

By Glenn Dillard Gunn

Songs of Schumann and Von Weber must serve as measure for the art of George Perkins Raymond, tenor with an excellent understanding of style, tradition and German diction.

#### Chicago Evening American

By Herman Dvornik

Good voice . . . intelligent musician. I heard his last group including songs of Ireland and Carpenter.

#### Chicago Evening Post

By Karleton Hackett

Mr. Raymond yesterday sang a group of Purcell songs with appreciation for their character. He did not try to overload them with interpretative effects, but sang them in a straightforward manner that was in keeping. His voice is of tenor timbre, of good quality. The light parts he gave with expressive force and variety.

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### How Conflicting Theories Pervade European Progress

[Continued from page 13]

the future." But to one speaking as one who has followed, in theory and practice, all the manifestations of contemporary experiment over a period of twenty years, the problems of assimilating and digesting the most recent products of such a rapid era of progress are, even in the speaker's case, menacing and sometimes almost insurmountable. In the course of an article on the subject of harmony which I was privileged to help contribute to the new dictionary of modern music and musicians occurs the following statement: "Certain principles will be found which are fundamental to all Western music from the Middle Ages up to the present day. These are the principles of rhythm, shape and construction in the first instance, and they affect harmony more and more as time goes on."

Time has gone on, even since those words were written, and the principles of rhythm, form and construction still hold good as before, but how long it will be before harmony finally breaks down under their tyranny is a moot point. It is constantly urged today that in order to appreciate the rapid changes in our art, we must not only keep in touch with all the different evidences of this change, but that we must also, by so doing, attune our ears and our intelligences to the external characteristics of the change.

We are told that one of the features of this change is a more and more ruthless elimination of unessentials. That hard-worked phrase, "the juxtaposition of unrelated sonorities" assumes more and more the aspect of a cynical demon. Rhythm, we are told, shows more and more the tendency to revert to barbaric primevalism; and even for the most sophisticated student, the slender thread of the melodic line threatens to break under the extreme weight of the Damoclian sword of atonality.

#### A Crisis Near?

Is the school of "Mittel-Europa" once again going to precipitate a crisis, or are the orchestral pieces of von Webern and the Septet of Schönberg merely significant milestones in a gradual evolutionary process of which the children of two generations hence will hardly see the termination? If this is the case, then we must needs move with the times, and leave the weaklings by the wayside, lest composers ten years hence be writing music forty years ahead of the time. Speculation might go farther, to the time when a second John Sebastian Bach arises, to stabilize and gather together the restless currents of contemporary musical experiment, and formulate an idiom which shall once again give to our musical life the complacent security of the middle eighteenth century.

Lest the foregoing be construed as undue pessimism, let it be hastily added that hitherto the general music-loving public, though occasionally showing signs of wear and tear, has manfully survived the full onslaught of the modernists. The breaking point may be near or far. But who knows but that an infinite capacity for taking pains, coupled with a mild sense of humor, may not carry the public through the present (and any future) crisis till such time as the rapid evolution of our art either abates in some measure? Or until we all, by common consent, relapse into a slough of despond, the while anarchy stalks through the land, and the Frankenstein monster of "advanced" music wreaks an awful vengeance on the public that has helped to give it birth!

Yet none who value the cause of true progress would willingly call a halt. Even though it would seem to some of us that the resources of harmony, the permutations of all possible combinations of sound-groupings, the maze of rhythmic complexities, the return of a wild Bachian, almost perverted polyphony, and all the other vast resources of the complex machinery of modern musical expression—even though, I repeat, some at any rate of these devices seem to some of us to be wearing perilously thin, is there any one here who would dare try, by word or deed, to stop the impetus of the thing by which we of the musical profession have our being?

#### Appreciation in the Future

Rather should it be our task to tackle the problems set by these Europeans, in the spirit of pioneers with a taste for adventure, rather than sit back and let the machine crush us, just as it crushes

### Historic St. Sophia Is Menaced by Jazz

PARIS, Jan. 15.—A proposal has been made by Turkish businessmen that historic St. Sophia, which for centuries has been one of the world's most treasured churches in Constantinople, shall be turned into a dance hall. This has caused consternation, according to a dispatch from the East to a Paris newspaper. Relative to the plan, a communication has been received by an association of jazz bands. It asks for full acoustic details of the building, promising to provide the largest jazz band in the world, with the largest number of the most powerful saxophones. The proposal is receiving serious consideration, according to the report.

all who are unable or unwilling to confront it. Remember that in twenty years from now, the ability to decipher musical symbols as one deciphers the words of a book will inevitably become a passport to the cultured society of the future. The man who cannot, in those days intelligently discuss the art of music in all its aspects with the same degree of intelligence shown in the discussion of a political contest or a baseball game today will only reap the ignominious consequences of his slow wit.

And finally, just as "Elektra" and "Petruschka" and "The Afternoon of a Faun" are to us now, so will Schönberg and Varèse be to us in ten years' time!

#### Cadman Honored in Portland

PORTLAND, ORE., Jan. 29. — Charles Wakefield Cadman was guest of honor at a dinner at the Chamber of Commerce, attended by directors of the Rose Festival Association and musicians. Plans to present "Rosaria" next summer were discussed. Mr. Cadman's music is used in this pageant. J. F.

### "BUTTERFLY" GIVEN FOR GREEK BENEFIT

Washington Hears Operatic  
Performance Led by  
Samossoud

By Dorothy DeMuth Watson

WASHINGTON, Jan. 29.—Jacques Samossoud, formerly conductor of the Washington National Opera Company, presented a gala performance of "Madama Butterfly" in the Washington Auditorium, on Jan. 27, for the benefit of Greek refugee children.

Thalia Sabanieeva was cast as Cio-Cio-San. Paul Althouse and Fred Patton, favorites in Washington, sang the rôles of Pinkerton and Sharpless, respectively. Dudley Marwick had two rôles, Yamadori, and the Bonze, and was again welcomed as a friend. Those new to the city were Grace Yeager, the Suzuki; and Mr. Reschiglian, Goro; Nina Norman, as Kate Pinkerton and Jesse Veitch, made their operatic debuts. The choruses were sung by pupils of the Estelle Wentworth and Albert Parr studios.

Mme. Sabanieeva sang effectively. Mr. Althouse and Mr. Patton were excellent. The conductor, Miss Wentworth, Mr. Parr, and the stage director, Bernard Cantor, shared the applause, which was stupendous at the close of the first act with the principals and chorus. The chorus was especially well drilled, the off-stage singing was charming.

M. and Mme. Simopoulos, the Greek minister and his wife, were the patrons.

#### Salt Lake Quintet Visits Idaho

SALT LAKE CITY, Jan. 29.—The Salt Lake Opera Quintet recently gave a program at Rigby, Idaho. The members: Lola Leonard Sowles, Florence Summerhays, Becky Almond, Alvin Keddington and Fred C. Graham. V. B. H.



ROBERT GOLDSAND

Young Viennese Pianist

Knabe Piano

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## TWO ORCHESTRAS IN ST. LOUIS CONCERTS

Local Forces and Visitors from Minneapolis Heard —Kreisler in Recital

By Susan L. Cost

ST. LOUIS, Jan. 29.—The following program was given by the St. Louis Symphony at its tenth pair of concerts under Rudolph Ganz and with Max Steindel, 'cellist, as soloist:

Vorspiel to "Die Meistersinger"....Wagner  
Cello Concerto in A Minor...Saint-Saëns  
Prelude to "The Afternoon of a Faun"....Debussy  
Symphonic Suite "Schéhérazade"....Rimsky-Korsakoff

The orchestra was never in better form. Each number was given a reading that fully displayed all beauties of the works at hand. Mr. Steindel was at his best. His tone is full, round, smooth and true; and his artistry is thorough. He played, as an encore, Popper's transcription of Liszt's Sixth "Hungarian" Rhapsody.

Henri Verbrugghen brought the Minneapolis Symphony to the Odeon last night as the fourth of the Civic Music League attractions. Even more enthusiasm was evidenced on this occasion than on the first visit of the orchestra last season. The house was completely sold out, and many were turned away.

Mr. Verbrugghen opened his program with the Overture to "Oberon," which completely captivated the audience. "Till Eulenspiegel" was marvelously read. Delightful playing of Mozart's Adagio for strings showed both the delicacy and strength of this section of the orchestra. The "Flight of the Bumble Bee" by Rimsky-Korsakoff and the "Entrance of the Little Fauns" from "Cydalise and the Satyr" by Pierne were repeated in response to insistent applause. The overture to "Tannhäuser" showed to full extent the precision of attack, the well-balanced choirs and the superb power of this body of musicians.

Fritz Kreisler gave a recital in the Odeon on Jan. 25 to a capacity audience. His audiences always take away a feeling that they have benefited by the spiritual atmosphere which results from exquisite interpretations of many numbers. Mr. Kreisler's program in this instance was much the same as usual. It contained Mozart's B Flat Sonata, with Carl Lamson at the piano; and music by Bach, Corelli, Tartini, Tchaikovsky, Cyril Scott-Kreisler, Debussy, Lehar-Kreisler and De Falla-Kreisler. The concert was under the local management of Elizabeth Cueny.

The Concordia Seminary Choir joined forces with the St. Louis Symphony on Sunday afternoon at the "pop" concert. The choir sang "Unfold Ye Portals" from Gounod's "The Redemption" Davison's "Ye Watchers and Ye Holy Ones"; Handel's "Hallelulah Amen" from "Judas Maccabaeus"; "Holy Art Thou" by the same composer, and "Beautiful Saviour," sung a cappella. The chorus has been trained by William B. Heyne, who conducted. It numbers 200 men, and their singing was effective. The orchestra gave Saint-Saëns' "Marche Héroïque"; the second movement from Tchaikovsky's Fifth Symphony and his Andante Cantabile; "In the Steppes of Central Asia" by Borodin; "The Flight of the Bumble Bee" by Rimsky-Korsakoff, and Wagner's "Ride of the Valkyries." Max Steindel again distinguished himself with his exquisitely played obbligato in the Berceuse from "Jocelyn."

### "RIGOLETTO" IN BENEFIT

Franchetti Leads Work at Jolson with Ivantzoff as Jester

Under the auspices and as a benefit for the sons of Italy, a performance of "Rigoletto" was given at the Jolson Theater on the evening of Jan. 30. Aldo Franchetti conducted, in place of Gabriele Silveoni, originally billed. The audience was large.

The cast was headed by Ivan Ivantzoff, a Russian baritone, who has been heard with the Washington Opera in the part of the jester. Mr. Ivantzoff disclosed a sonorous and usually smooth tone. He acted with considerable effect and with restraint. He was much applauded.

In the part of *Gilda*, Ida Sylvania substituted for an indisposed singer at what

was reported as very short notice. In view of this fact certain inequalities in the singer's performance were forgivable. A native of Allentown, Pa., Miss Sylvania has sung in Italian opera houses and has appeared in a Broadway production. She has a flexible voice of a warm, youthful color and undoubtedly has genuine possibilities, if given the proper direction.

Much of the favor of the audience was bestowed on Francesco Barberio, a young tenor, who as the *Duke* showed a pleasing, though small, lyric voice. He knew thoroughly the traditions of the part, and won an encore after "La Donna è Mobile."

Anna Pellini was *Maddalena*, and others heard were Nino Ruisi, Maria Sturani, Giuseppe Sandrini, Luigi dalle Molle, S. Marini, Giuseppe Bozzi, Anna Mazzini and Adela Baiocchi.

The chorus and a small ballet were also active during the evening. The settings were, in the main, attractive. N. T. O.

### FRIENDS OF MUSIC PAY HONOR TO ARTUR BODANZKY

Society Gives Dinner for Conductor at Which Noted Musicians Make Testimonial Speeches

Artur Bodanzky was guest of honor at a dinner given by the Society of the Friends of Music, which he conducts, in the Park Lane last Sunday evening. The event was attended by some 400 guests, including members of the Society and a number of musical notables. During the evening folk-songs by Brahms were sung by the chorus of the Society, under Mr. Bodanzky.

A feature of the ceremony was the presentation of a MS. letter of Beethoven to Mr. Bodanzky by Mrs. Reginald Lanier, president of the Society. Mrs. Lanier also presented a collection of old-time songs to Stephen Townsend, chorus master of the Society. Addresses were made by Adolph Lewisohn, Harold Bauer, Rubin Goldmark and Mr. Townsend.

## ROTHWELL PRESENTS STRAUSS TONE POEM

Los Angeles Chamber Music Brings Programs of Much Interest

By Hal Davidson Crain

LOS ANGELES, Jan. 29.—The seventh popular concert of the Los Angeles Philharmonic Orchestra, under Walter Henry Rothwell, on the afternoon of Jan. 23, brought forward Esther Dale as soloist, and attracted an audience that completely filled the Auditorium. The orchestral novelty was Wagner's "March of Homage," written in 1864 for the coronation of King Ludwig II of Bavaria. Strauss' "Death and Transfiguration" was given a truly epochal performance and aroused great enthusiasm. Tchaikovsky's "Nutcracker" Suite received so much approbation that several parts were repeated.

Miss Dale sang Elsa's "Dream" from "Lohengrin" with clarity of tone and intelligence. Songs by Rimsky-Korsakoff, Fauré and Bachellet were given with taste and musicianship. Miss Dale did her finest work, however, in an encore, Mozart's "Alleluja."

Two unusual programs attracted chamber music devotees to concerts of the Los Angeles Trio and the Zoellner String Quartet. For its third subscription concert on Jan. 21, the Trio, founded more than a dozen years ago by May MacDonald Hope, pianist of the organization, did some of the finest work it has yet proffered. The program included Brahms' Trio in C Minor, Op. 101, and Smetana's Trio in G Minor, Op. 15. The third number, placed between the trios, was Rachmaninoff's Sonata for piano and cello, Op. 19, played by Ilya Bronson and Miss Hope.

The Zoellners gave the second in their series of four concerts in the Biltmore Hotel on Jan. 24. Before an audience that completely filled the music room, the quartet, which now makes its headquarters in Los Angeles, where the members are in charge of various departments at the Zoellner Conservatory,

presented Beethoven's Quartet, Op. 18, No. 1, and gave a first-time performance of Mortimer Wilson's Quartet, Op. 77, "In Rural California." The latter work has four movements, and although it was finely played, interest in the composition seemed to sag. A Suite by Goossens, for two violins and piano, was played by Antoinette and Amandus Zoellner, violinists, and Joseph Zoellner, Jr., pianist. The final group included a harmonization of the First Noel by Pochon, the Rondo from Mozart's Sixth Quartet, and Rubinstein's beautiful "Music of the Spheres."

Margaret Goetz presented "Turandot" and "Le Coq d'Or," as the second in her series of three operalogues in the Ambassador Hotel on Jan. 19. The Russian opera was illustrated by Louis Courcil, baritone; Jessie McDonald Patterson, soprano; Dan Gridley, tenor, and James Murray, baritone.

Mme. Reiner to Found Gerster Scholarship

CINCINNATI, Jan. 29.—An Etelka Gerster Scholarship is to be founded by Berta Gardini Reiner, in memory of her mother. Mme. Reiner intends to present her pupils soon in New York. Jacques Jolas, pianist, gave a recital here recently, in which he particularly excelled in Chopin works. Grace Gardner, of this city, has received news of the successful appearance made by her pupil, Mrs. Florence Wenzel, soprano, with the Armco Band of Middletown. She sang Elisabeth's "Prayer" from "Tannhäuser." A concert was given by the Heermann String Quartet in the Odeon. Charles U. Young presented piano and voice pupils in recent recitals. P. W.

### Stracciari Date in Philadelphia

PHILADELPHIA, Jan. 29.—Francesco Pelosi, director general of the Philadelphia La Scala Grand Opera Company, announces that the first appearance of Riccardo Stracciari will be made on Feb. 12 in the Metropolitan Opera House in "Rigoletto."



HENRY G. WEBER AND HIS MOTHER IN THEIR GARDEN AT LAKE MAGGIORE



HENRY G. WEBER AND HERBERT M. JOHNSON, THE LATTER BUSINESS MANAGER OF THE CHICAGO CIVIC OPERA, SNAPPED AT LAKE COMO LAST SUMMER

Henry G. Weber, who on his American debut as an opera conductor, made with the Chicago Civic Opera Company two seasons ago, gained an ovation which was regarded as unusually auspicious for a young Chicagoan. Mr. Weber returned from his European career with gifts which won the immediate attention of Chicago music lovers.

Since that performance of "Tannhäuser" the young conductor has accomplished the really notable feat of maintaining with absolute consistency the reputation thus brilliantly begun. This season alone he has prepared two works entirely new to the company, Cadman's "A Witch of Salem" and d'Alberty's "Tiefland," each of which was sung in English and each of which showed, even in the initial performance, a perfection of ensemble and a fullness of musical effect which were eloquent testimony of this young Chicagoan's genius in one of the highest branches of the musical profession.

Other operas he has conducted this season include "Samson," "Il Trovatore," "The Jewess" and "I Pagliacci." Mr. Weber has been re-engaged for next season.



## RODZINSKI PRESENTS SCHREKER'S PRELUDE

### Balanced Modernism Found in Music Introduced to Philadelphia

By H. T. Craven

PHILADELPHIA, Jan. 30.—The Philadelphia Orchestra, Artur Rodzinski, assistant conductor, gave the following program in the Academy of Music on Friday afternoon, Jan. 28, and Saturday evening, Jan. 29:

Overture, "The Barber of Seville,"  
Rossini  
"Prelude to a Drama".....Schreker  
"Impressions of Italy".....Chapientier  
Symphony Number.....Tchaikovsky

Attributes of a popular concert were conspicuous in this program, with the injection of the Schreker novelty as a counterweight of sterner stuff. The new work provokes the wish to hear more compositions from the same source. The "Prelude to a Drama" is not specifically programmatic, at least the composer does not divulge the spur to his imagination. He has chosen, it would seem, a hypothetical play with a theme as huge in stature as Thomas Hardy's "The Dynasts." The prelude, written for a very large orchestra, which includes a piano, covers a wide range of emotional suggestion, tumultuous passages interspersed with lyric ones, but with the assumption of high tragedy as the prevailing atmosphere.

Composed just prior to the war, the score reflects that period in its accent of balanced modernism and architectural lucidity, without foreshadowing the excessive eccentricities of a later school. There is a considerable display of melodic resource. Interesting, rather than arresting in a degree of the profoundest inspiration, the salient characteristic of the score is expert musicianship.

Mr. Gilman, in his program notes introduces the composer, who is German-Austrian by race, and now resides in Berlin, with the announcement that he was born in the principality of Monaco. His "Prelude" is dedicated to Felix Weingartner who was the first to play it with the Vienna Philharmonic in February, 1914.

Mr. Rodzinski gave extremely vigorous, at times overly unshaded interpretations of "The Barber of Seville" overture (a rarity at these concerts) and of the Tchaikovsky symphony and the atmospheric "Impressions of Italy."

### SEATTLE CLUBS ACTIVE

#### Members Arrange Programs Which Have Diversified Character

SEATTLE, Jan. 29.—Clara Lewys Owen, mezzo-contralto, was soloist at the mid-winter concert of the Lyric Club. The women's chorus was conducted by Graham Morgan. Arville Belstad accompanied the ensemble, and Hattie Edenholm the singer.

Vincent d'Indy was the subject of the lecture-recital given by Pearl McDonald before the Seattle Musical Art Society. Besides Miss McDonald, the following participated in the program: Ethel Poole Morek and Berthe Poncy Dow, pianists; Alice Bogardus, soprano, and Katherine Robinson, accompanist.

The Thursday Music Club gave its midwinter musicale in the Olympic Hotel, the choral ensemble being under the direction of Thirza Cawsey. Soloists were Swanild Jule Pope, pianist; Ruby Ohman, vocalist; Sara Van Brocklin Knight, violinist; and Miss Cawsey, coloratura soprano. Mrs. Robert Bushell and Miss Pope were accompanists.

Music by women composers of America was heard at the last meeting of La Bohème Club, at the home of Mrs. J. S. Harrison. Pearl Curran, Catharine Barry, Carrie Jacobs Bond, Harriet Ware, Lily Strickland, Mrs. H. H. A. Beach, Mary Helen Brown and Gertrude Ross were represented on the program. Ecclesiastical music of the Middle Ages was the subject of a lecture-recital given by Ralph M. Blake, of the University of Washington, before members of the Ladies' Musical Club. Assisting were a group of club members, under the direction of Ruth Prynne.

A program given by the Seattle Music Study Club in the home of Mrs. Rhodes V. Spencer was in the hands of Ruth Prior, Mrs. W. H. Ogle, Mrs. H. C. Simpkin and Irene Baltrusch.

DAVID SCHEETZ CRAIG.

## Orchestral Music Looms Large in Boston's Events

(Continued from page 1)

one movement, the Concerto is divided into two sections,—the first, slow and lyric, and the second, fast and rhythmic.

The Concerto opens with a vigorous theme announced by the brass. This is followed by a lyric section of great eloquence, which mounts to a powerful climax. The orchestration is firm-textured and sonorous. While the music is strongly dissonant, it has a tang and urge of extraordinarily dramatic significance. The ensuing fast section, with its iconoclastic treatment of piano and orchestra, stirred the wrath and humor of the audience. The audacities of the music were shocking to some listeners. Many rocked with laughter, and others shifted scornfully in their seats. The music is inordinately strident, to be sure, but it has unmistakable ironic, sardonic character. The rhythms, of jazz origin and suggestion, are extremely involved. It is not jazz glorified in the Gershwin manner, but jazz developed to a mad frenzy, jazz piled upon itself until it is driven by its own rhythmic delirium into nerve-wracking chaos. There is vigor, colossal "punch," and mordant satire in Copland's music; but its irreverent daring was too much for Bostonians.

More genial were the other numbers on the program, Bach's "Brandenburg" Concerto No. 3, for string orchestra; "Classic" Symphony of Prokofiev, and Schumann's Symphony No. 1.

Prokofiev's Symphony, after the manner of Mozart, is agreeable music in the classic vein, though falling short of the piquant delicacy and exquisite charm of its prototype.

### New Concerto for Symphony

Mr. Achron's Concerto was played at the third of the Boston Symphony's Monday evening concerts, on Jan. 24. The program, conducted by Mr. Koussevitsky, included the Concerto Grosso for string orchestra in B Minor, No. 12, of Handel; Vaughan Williams' "Norfolk" Rhapsody, and the First Symphony of Schumann.

Mr. Achron's Concerto, Op. 60, is in two movements. The first is built on elements of Hebrew synagogue chants (called "trop") and the second on two Palestinian dance melodies. The second movement, by virtue of its rhythmic force, is the more interesting. The first fails to catch the spiritual beauty and characteristic fervor of the synagogue chants. Mr. Achron's music is an ugly distortion and incoherent development of intrinsically beautiful subject matter.

The Boston Symphony gave a pair of concerts for young people on the afternoons of Jan. 25 and 26. Richard Burgin conducted. The program was as follows:

Overture to "Fra Diavolo".....Auber  
Ballet-Suite (arranged by Mottl).....Gluck  
"Danse Macabre".....Saint-Saëns  
"Spring" (for string orchestra).....Grieg  
"Molly on the Shore".....Grainger  
Violin Solo, "Introduction and Russian Dance" from "Swan Lake,"  
Tchaikovsky  
(Julius Theodorowicz)  
Entrance of the Guests into the Wartburg from "Tannhäuser".....Wagner

### Concerto by Philharmonic

The People's Symphony, under Stuart Mason, gave its eighth concert in Jordan Hall on Sunday afternoon, Jan. 23, with Gilbert Ross as violin soloist. The program was as follows:

Overture: "La Chasse du Jeune Henri,"  
Méhul  
Concerto for violin and Orchestra, No. 3, Op. 69.....Cecil Burrell  
(First time in Boston)  
"Aubade".....Lalo  
Episode: "Carnival in Paris," Op. 9,  
Svendsen

Mr. Ross, to whom the Concerto is dedicated, again disclosed his distinctive gifts, evidenced earlier in the week at his Jordan Hall recital. He played the Concerto with a technical grace and a felicity that marked him as a player with keen insight and imagination. Mr. Mason and his orchestra gave characteristically smooth and euphonious readings of the orchestral works. Unfailing musicianship and good taste mark Mr. Mason's conducting.

The Boston Philharmonic, conducted by Ethel Leginska, gave its fifth concert before a capacity audience in the Boston Opera House, its new home, on Sunday afternoon, Jan. 23. The soloists were Carlos Salzedo, harpist, and Ra-



Aaron Copland, American Composer, Whose Concerto for Piano and Orchestra, Recently Given Its Première in Boston, Will Be Introduced to New York at the Boston Symphony Concert, Feb. 5, with the Composer at the Piano

faelo Diaz, tenor. The program was as follows:

"Unfinished" Symphony.....Schubert  
Symphonic Poem, "The Enchanted Isle," for harp and orchestra.....Salzedo  
Overture, "Susanna's Secret,"  
Wolf-Ferrari  
"Onaway! Awake, Beloved!"  
Coleridge-Taylor  
"To You," "Cacille".....Strauss  
Overture, "Rienzi".....Wagner

Miss Leginska, with her well-trained forces on their mettle in new surroundings, gave intensely emotional and vivid performances of the orchestral reading of Wolf-Ferrari's Overture. Charm she brought to the Schubert Symphony, and brilliant dash to the "Rienzi" Overture. Mr. Salzedo wrought miracles

with the harp in his own individual music. Mr. Diaz won much applause with his fervid, lyric and dramatic singing.

Sergei Rachmaninoff, pianist, was heard in Symphony Hall on Sunday afternoon, Jan. 23. His program contained works by Schubert-Tausig, Schubert-Liszt, Brahms, Chopin, Medtner, Rachmaninoff, Liszt. These he performed with characteristic technical brilliance, structural clarity, and austerity of feeling.

The Boston Flute Players' Club gave a concert at the Boston Art Club on Jan. 23. The program, arranged by Georges Laurent with his usual catholicity of taste, contained the Brahms Trio in E Flat, for piano, violin and French horn; Albert Roussel's "Joueurs de Flute" for flute and piano; four songs by Nicolas Slonimsky, sung by Gertrude Ehrhart, with the composer at the piano; and Joseph Jongen's Quatuor for piano, violin, viola and cello. The participating artists were Gaston Elcu, violin; Alfred Zighera, cello; Willem Walkenier, horn; Jean Lefranc, viola; Georges Laurent, flute, and Jesus Sanroma, piano.

James R. Houghton, baritone, was heard in Jordan Hall on Jan. 25 in a program of Russian, German, English and American songs. Mr. Houghton's voice is of mellow, resonant quality, even and flexible throughout its range, and technically well under control. His diction is especially clear and finished. As an interpreter, Mr. Houghton is engrossing by virtue of his sympathetic projection of the moods of his music. Reginald Boardman played the accompaniments.

Edwin Otis, baritone, sang in Steinert Hall on Jan. 27. In music by Beethoven, Mendelssohn, Brahms, Wolf, Vaughan Williams, Parkyns, Rachmaninoff, Mabel W. Daniels, Dvorak and Kontz, Mr. Otis proved himself a well-trained artist. He is adept in the use of his voice, and is skillful as an interpreter. Frank H. Luker played musical accompaniments.

HENRY LEVINE.

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BOSTON

NEW YORK



# New York's Week of Concerts and Recitals

[Continued from page 19]

ding-Day at Trolldhaugen" which by very reason of its buoyancy, probably, Mr. Grainger played especially well. In his second group were Debussy's "Moonlight," his own "Sussex Mimmers Xmas Carol" and his paraphrase on Tchaikovsky's "Flower Waltz." A large and brilliant audience gave every evident sign of enjoying itself to the utmost.

F. M. H.

## Patricia MacDonald Sings

Patricia MacDonald gave an interesting recital of folk-songs of the Danube and Vistula in the Steinway Salon on the evening of Jan. 25, with Everett Tutchings at the piano. The recital was for the benefit of the Manhattanville Nursery Association, and the audience was a large one.

Miss MacDonald divided her program into four parts with the sub-titles, "A Village Coquette," (Czech) "A Shy Maid from Croatia," "A Mountain Girl from Transylvania" and "A Jolly Polish Peasant." All the groups were given in native costumes which added much to the local color besides having individual charm. Miss MacDonald also dramatized her groups, quite in character in each instance and made her explanations of the songs seem part of the songs themselves, which was a good point.

There is not a wide familiarity with this music of middle Europe and those interested in it would do well to watch Miss MacDonald's appearances for she has gathered the music on its own soil, made the translations herself of such songs as she does not present in the original, and has studied the peoples they typify and their way of singing their traditional music. The result is interesting and highly original, and Miss MacDonald stands alone in her chosen field.

J. D.

## Fiske-Frick Concert

Dwight Fiske, composer-pianist, and Leslie Frick, mezzo-soprano, gave a joint recital in the Chickering Music Salon on the evening of Jan. 25, before a distinguished and ornamental audience. Miss Frick, who is a newcomer to the New York recital platform is a welcome addition to the recital-giving confraternity. Her voice is one of lovely and unusual quality in its lower and middle register, though being less well under control in its upper reaches. Were the scale evened up, and the high voice developed, great things would be possible for Miss Frick has great charm of manner, repose, clear diction and an interpretative ability that seems capable of real development. Her part of the program included a group by Gluck, Scarlatti, Tchaikovsky and Delibes, a second, beginning with the aria of Penelope from Bruch's "Odysseus," and including songs by Spohr and Brahms. Her final group was of songs by Mr. Fiske. In all she showed budding artistry of a most promising kind.

Mr. Fiske played agreeably a group of four of his own Preludes, two "Stories at the Piano" and also all the accompaniments.

J. A. H.

## Foster Trio Bows

A somewhat novel idea as applied to recital-giving was demonstrated in the

program of Folk-songs of various nations given in costume by the Fay Foster Trio in Town Hall on the evening of Jan. 25.

An air of intimacy was lent to the recital by the fact that the singers were sometimes seated, as in a domestic circle, and the soprano occupied herself with such homely pursuits as knitting, while the baritone obligingly held the skein.

Miss Foster, who is known as a composer in her own right, was the soprano of the trio, and made arrangements of folk-songs of several nations for the program. She was assisted by Josef Bergé, baritone, and Jean Gravelle, bass-baritone.

Though the singers did not aim at virtuosic performance, there was an informal and apt quality about their singing of old French, German, Spanish and British works. These were unhackneyed and generally charming lyrics, in many cases of humorous content. A "Chanson à Boire" from Charpentier's music to a Molière play, sung cleverly with the aid of bottle and pantomime by Mr. Bergé as soloist, brought a repetition. Miss Foster made informal explanations of the nature of each song before they sang it.

The voices of the three artists were pleasing in quality, though they seemed seldom exerted to their full capabilities in tone volume. There were in evidence a sound understanding of the spirit of the numbers, first-rate diction and expressive pantomime. The singers were cordially applauded and added a number of encores. Mildred Miles was the piano accompanist.

N. T. O.

## Melchior's Only Recital

What was announced as the season's only New York recital by Lauritz Melchior, Danish tenor of the Metropolitan Opera, brought a list including some novel Scandinavian and Finnish songs in Aeolian Hall on the evening of Jan. 25.

Mr. Melchior's bow last season as a recitalist in New York disclosed him in the light of an artistic interpreter. His operatic achievements at Bayreuth and Covent Garden, and recently at the Metropolitan, had won praise for the lyric fervor and expressive delineation of his style. In general, last week, his recital performance excelled in moments where he created a mood. Such was the case in his rendering of "Am Meer" by Schubert, "Doves' Voices" by Merikanto and "Evening" by Kilpinen, among other songs.

His voice, said to have been originally a baritone, still retains something of this timbre. It is warmly resonant, though not always as free in its production in higher passages as might be wished, and most pleasing when utilized for cantabile singing in the medium voice. Schubert's "Serenade" was not a wise choice, as the singer gave a rapid, declamatory quality to its essentially lyric measures. There were intensity and dramatic quality in the projection of Schubert's "Atlas" and "The Eternal."

The list was opened with an excerpt from the opera "Kaddara" by Borresen, "Flying Eagle" by Sverre Jordan, "The Queen and Her Knight" by Hallen and "Hroar's Saga" by Weyse. Later there

was an English group, and, as conclusion, the Prize Song from "Die Meistersinger." Kurt Ruhrseitz was a scholarly and fine co-artist at the piano. There was a large and enthusiastic audience in attendance.

R. M. K.

## Dusolina Giannini

Evincive of the unusual popularity which has been built by this young singer in a comparatively short period before the public, Dusolina Giannini apparently had no difficulty in attracting an audience that filled Carnegie Hall for her recital the evening of Jan. 25. Her program was in no sense out of the ordinary, but much of her singing was. Each successive appearance of this artist has tended to bear out some previous predictions, that the fates intended her for the operatic stage, though her successes as a concert artist will doubtless continue—due to her vocal technique quite as much as to her beautiful voice.

The type of voice, as was again emphasized, is that which finds its fullest expressiveness in the broader sweep and more intensified emotions of the opera air rather than in the introspective qualities of the art song. At this recital, Miss Giannini sang Brahms' Lieder and excerpts from "Tosca" and "Cavalleria Rusticana." Taste as well as admirable treatment of purely vocal details were evident in the Brahms songs; but "Vissi D'Arte" and "Voi Lo Sapete" had something that these lacked—a personal fervor that bespoke a singer predestined for just such music.

Whatever this reviewer's opinions of Puccini as concert provender it is but simple truth for him to write that he has not heard "Vissi D'Arte" sung with more stirring effect by any operatic songstress of the day. A detail was the finely adjusted echo suggestion in the sospirando on the descending high tones leading downward to the final phrase. Latterly, the lovely *Florina* of the opera house have ignored this effective, if, of course, obviously theatrical device, and it was something to hear it restored so triumphantly. "Voi Lo Sapete" was equally vivid and compelling.

Miss Giannini was also very much in her element in Respighi's very Italian "Stornellatrice," which she repeated, and in numbers by Guarnieri and Cimara. A group of Italian folk-songs arranged by Vittorio Giannini were a further and final tribute to the tongue of her forebears. Songs in English included two by her gifted accompanist, Frank La Forge, and others by Phillip Marsden and Martin Cole. Of these Cole's "When I Love You," possibly the most negligible song of the program, was repeated. Miss Giannini's English diction was not as clean-cut as her Italian, and a tendency to flat on lower tones, sung with diminished power, was most noticeable in the English group, though not confined to it.

The Brahms songs were "Am Sontag Morgen," "Heimkehr," "Immer leiser wird mein Schlummer," "Verzagen," and "Von Ewiger Liebe." All were of vocal merit, though the dramatic tang of Miss Giannini's singing found more congenial material in the last and most heroic of these, than in some of the others. At its best, it was very beautiful singing. Mr. La Forge's accompaniments had their customary high quality.

O. T.

## Myra Reed's Début

Myra Reed, pianist, made her bow to New York in recital in Aeolian Hall on the afternoon of Jan. 26. Her program included the Beethoven Sonata, Op. 110, the two books of Brahms-Paganini Variations, three Chopin Etudes, the G Minor Ballade and Saint-Saëns' "Etude en Forme de Valse."

Miss Reed showed her artistic inten-

tions in the selection of her program. She has a well developed technical equipment and a tone that is clear but sometimes brittle. The Beethoven was played earnestly but the Brahms at times seemed a little too much for the player in more ways than one. In her Chopin group, Miss Reed was more successful. The Saint-Saëns Etude displayed well-developed technical facility.

J. A. H.

## Martin-Tolces-De Stefano

Beatrice Martin, soprano; Toska Tolces, pianist, and Salvatore De Stefano, harpist, were heard in a concert in the Town Hall on the afternoon of Jan. 26. Everett Tutchings accompanied Mme. Martin.

Miss Tolces began the program with Beethoven's Sonata, Op. 81 A, "Les Adieux, L'Absence et Le Retour" bracketed with Cesar Franck's Prélude, Choral et Fugue. Mme. Martin was then heard in a group of songs by Schindler, Carpenter, Hageman, Chadwick and Curran. Mr. De Stefano's first group was by Handel, Granados and Schuecker. Miss Tolces then played a group by Chopin, Albeniz, Sauer (this piece having the intriguing title, "Frisson de Feinless" whatever that may mean) and the Schultz-Evler arrangement of "The Beautiful Blue Danube." Mme. Martin was next heard in a group by Brahms, Schumann, Wolff and Strauss, and Mr. De Stefano ended the concert with pieces by Albeniz, De Stefano and Tournier.

The somewhat lengthy program was well received by an audience of size and all three artists were given sincere applause.

J. D.

## The Rubinstein Club

The Rubinstein Club gave the second concert of its fortieth season celebration Wednesday evening, Jan. 26, in the Grand Ballroom of the Waldorf-Astoria, with Lucille Chalfant, coloratura soprano, and John Amadio, flutist, as soloists. It was the occasion of Dr. William Rogers Chapman's last appearance with the Club before starting for California and he was paid many pretty compliments both by letter and word of mouth. The musical entertainment was a very satisfactory one. The Club's choral section sang Brahms' "Around the Gypsy Fire," Forsyth's "Snow Fairies," Jungst's "Spinning Song," taken from the Swedish after an Esthland Folk-song, Lewis' "Twilight is Lovely," built on the old Rubinstein Melody in F, Bertrand Brown's "Old-Fashioned Mother" Arditi's "Il Bacio," Barnby's "Skylark,"

[Continued on page 26]

## CHARLES KING

Pianist—Accompanist



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Mr. King played authoritatively and showed rare musicianship in his two piano groups.—The Des Moines Register, Oct. 21, 1926.

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In the Handelian air she showed a command of vocal style that comparatively few of the younger singers today can boast. Her technical equipment for florid song was shown happily in the Mozartian number and in the Norwegian "Kom Kjøya" in which she cleverly managed the echo effect.—Newark Eve. News.

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# New York's Concerts and Recitals

[Continued from page 25]

Sherwood's "Fairy Lullaby," Friml's "Night Creeps up the Valley" and Carrie Jacobs Bond's "Perfect Day."

The choristers were in their usual good form, singing with an enthusiasm and a unity of thought and expression that reflected great credit on Dr. Chapman's training. Miss Chalfant won much applause for her brilliant singing of the "Shadow Song" from "Dinorah," Moscatto's "My Love o'er the Water Bends Dreaming," David's "Charmant Oiseau," Thrane's "Norwegian Echo Song," and Benedict's "La Capinera," the last two done in Jenny Lind costume. Mr. Amadio played flute obbligatos for Miss Chalfant and had a group to himself. Vito Moscatto and Kathryn Kerin-Child were the accompanists of the evening. Louis R. Dressler was at the organ.

## Mme. Charles Cahier & Company

A program of infinite and pleasing variety was the offering of Mme. Charles Cahier for the second of her series of five recitals, given Wednesday evening, Jan. 26, in Aeolian Hall. Mme. Cahier seems never to be at a loss for new material or new methods of presenting it. On Wednesday evening she had the assistance of six students from the Curtis Institute of Music in Philadelphia: Eiler Schiöler, a Danish baritone, Caspar Reardon, harpist; Judith Poska, first violin; John Richardson, second violin; Paul Ferguson, viola, and David Freed, cellist.

Mme. Cahier opened her program with Frank Bibb's arrangements of *Gismonda's* aria from Handel's "Ottone" and his arietta from "Terpsichore," the first florid and dramatic, the second lilting and happy. Then came the first New York performance of Herman Zilcher's "Song of Salomon," a series of variations for contralto and baritone with the accompaniment of piano and string quartet, a rather melancholy, fragmentary thing adhering almost verbatim to the Biblical text. Also for the first time in New York were four charming Troubadour songs of the twelfth and thirteenth centuries, given a real Troubadour flavor by harp accompaniment. The final group had in it songs by Carol Szymanowski, Georges Grovlez, Augusta Holmès, Castelnova-Tedesco. Mme. Cahier gave her usual tasteful, distinctive performance. Her young assistants acquitted themselves very creditably. Frank Bibb played excellent accompaniments. E. A.

## Hayes Sings to Throng

Several hundred auditors seated on the stage, at Roland Hayes' second recital of the season in Carnegie Hall on

the evening of Jan. 26, were testimony to the increasing popularity of this singer. The artistry that has come to be associated with his song interpretations was again in evidence. It seemed that Mr. Hayes' voice has taken on more robust and mellow color in the last season.

His peculiar ability for bringing a quality of impressiveness to what he sings was demonstrated in his performance of Wolf's "Nun Wandre, Maria," a lyric of the Nativity which demands the most reverent treatment. The opening group of lieder included the same composer's "Benedict die sel'ge Mutter" and Brahms' "Auf dem Kirchhofe" and "Bei dir sind meine Gedanken." These were given with great skill in manipulation of tone and command of mood, though there were traces of imperfect control and insecurity of intonation at times.

The remainder of the list was somewhat less satisfying in content, though there was novelty in songs by Roger Quilter, Santoliquido, Griffes and Slonimsky. Debussy's "Mandoline" had to be repeated. As encores Purcell's "Passing By" was exquisitely done, Rachmaninoff's "Cossacks" was primitive and rousing, and even hackneyed "Dawn" by Coleridge-Taylor was sung impressively.

The final group of Spirituals brought some relatively unfamiliar works in this genre. "I Feel like My Time Ain't Long" and "It's Me, O Lord," were in arrangements by Gustav Klemm. "Hold on" was arranged by Hall Johnson, and an amusing "Who'll Be a Witness?" was transcribed by Mr. Hayes himself. In these works the singer sometimes gained highly individual effects of pathos and he never made the numbers ludicrous. "Every Time I Feel the Spirit" and the harrowing "Crucifixion" were the encores. The last, sung without accompaniment, has taken on even more remarkable force and tenderness since Mr. Hayes last sang it here, until today it may be without reservation considered one of the most dramatic impressions in the whole realm of song literature. The accompanist was, as formerly, the intelligent William Lawrence. R. M. K.

## Mme. Klemperer Sings

Mme. Johanna Klemperer, wife of the guest-conductor of the New York Symphony and herself a well-known operatic and lieder singer in Germany, made her American debut in a song program in the Steinway Salon on the evening of Jan. 26, with her husband at the piano. Mme. Klemperer's program began with a group of Brahms songs, and included successively, a group by Mahler, songs by Schönberg and Strauss and Otto Klemperer.

Mme. Klemperer's voice is a pleasant lyric soprano not always perfectly produced but in general quite equal to the demands made upon it. Naturally, she excelled in the interpretative side of what she sang. The Brahms group was especially effective and the Mahler songs were also well done. Mr. Klemperer's group evoked interest. They are sincere, well-written songs and one, especially, Gretchen's "King of Thule" was written with a simplicity that was very effective. Mr. Klemperer's part of the recital was a valuable adjunct. The audience, which was a large one and very appreciative, included many noted professional musicians. J. A. H.

## New York Trio Heard

An excellent concert which brought enjoyment to many was given by the New York Trio in the Town Hall on the evening of Jan. 26. The piano trio, a most difficult combination to achieve successfully, has been brought to an unusual state of perfection by this ensemble. The members, Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, cellist, have become so familiar with each other's musical characteristics and their agreement with same appears to be so whole-hearted, that the result is a remarkable homogeneity.

Two great Trios began and ended the program, respectively. These were the Brahms in C Minor, Op. 101 and Schubert's, in E Flat, Op. 100, both products of genius' finest flowering. To the Brahms the players brought the sturdy yet tender vigor which befits it. The Schubert was given in marked contrast, a graceful, lyric work.

Between these was played a new set of "Variations on a Viennese Folk-song" by Hans Gal, which proved charming, relaxing music, unpretentious and unabashedly tuneful. There were encores and many recalls for the New York Trio. D. S. L.

## Last Artistic Morning

Frances Alda, soprano, Gil Valeriano, tenor, and Sigmund Spaeth provided the entertainment for the sixth and last Artistic Morning at the Hotel Plaza, Thursday, Jan. 27. Mr. Valeriano opened the program with the "M'Appari" from "Martha." Mme. Alda sang "L'Altra Notte" from "Mefistofele" and then Mr. Spaeth gave a piano-talk, on the Great American Opera which the audience seemed to find highly amusing. Mr. Valeriano made his best impression of the morning with two Spanish songs—Penella's "El Españolito" and Padilla's "Princesita"—giving them full measure of rhythmic and tonal loveliness. Also in his list was Frank La Forge's "Love is a Sickness," dedicated to him. Mme. Alda brought her usual good taste, her carefully conceived interpretations, to Massenet's "Ouvre tes yeux bleus,"

Hüe's "J'ai Pleuré en Rêve," Kjerulf's "Last Night" and La Forge's "Song of the Open." Final offering was a duet arrangement of Martini's "Plaisir d'Amour." Frank La Forge played the accompaniments. E. A.

## Rosenthal Reappears

If there was one thing that earned more applause for Moriz Rosenthal at his second Aeolian Hall recital, on Jan. 27, than the D Flat Valse of Chopin, it was his own arrangement of the same in thirds and double counterpoint. This was an evening for that sort of thing, an evening of Rosenthalian brilliance and showmanship which formally concluded with Mr. Rosenthal's "Viennese Carnival" on themes of Johann Strauss and excited a large audience very much. Of the kind of playing that brought not grins of amazement but sighs of warm contentment there was only a modicum, though these were precious moments. They came particularly in an "Oriental" of Albeniz, Schumann's "Traumswirren," the Berceuse and a Mazurka of Chopin and the "Tabatière à Musique" of Liadoff, which, with the exception of the first, were encores. A pleasant and clever Prelude in G Flat by Mr. Rosenthal was repeated as was the first G Flat Study of Chopin. The program included the A Major Sonata of Mozart, whose birthday occurred on the same day 171 years previously, the Schumann "Carnaval," a Chopin group and numbers of Beethoven and Debussy. W. S.

## Josef Honti in Début

Leaking water pipes played such a definite obligato on the evening of Jan. 27, when Josef Honti, Hungarian pianist, made his début as to suggest rechristening of the auditorium to, say, the Town Hall Engloutie. Mr. Honti worked under a distinct disadvantage during the first half of his program because of this contingency, though appearing undisturbed. The play of the waters had been stopped by the time he reached "Jardins sous la Pluie."

Beginning with Beethoven's E Major Sonata, Op. 109, Mr. Honti set forth the B Minor Sonata and five Studies of Chopin.

[Continued on page 30]

## NEW PACIFIC NORTHWEST MUSICAL DIRECTORY

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# Future Opera House in Chicago Described by Insull

**President Discusses Plans for New Self-Owned Theater, to Cost About \$16,000,000, in Address to Guarantors in Final Week of Home Season—Guaranty Fund for Next Five Years Organized on "More Permanent Basis"**

(Continued from page 1)

age that we have received. I think it shows that the public, as well as the critics, have considered that our performances have averaged better during this season than any previous season. "Naturally, higher efficiency means higher cost. And whilst I would not desire for one moment to introduce a discordant note on a gala occasion, I regretfully have to inform the guarantors that they will be called upon for eighty per cent of the amount for which they subscribed.

"Tomorrow night closes the five-year period of the first guarantee. The deficit has averaged seventy-five per cent for the five-year period. When we started to raise the guarantee fund, we thought we would probably have to call for pretty close to the whole of it, and we are rather proud of the fact that we have only had to call for seventy-five per cent.

"We produced sixty-eight operas during the five years. About fifty per cent have been Italian operas; a little under fifteen per cent, German operas, and about ten per cent English operas.

"Our total number of performances during the periods have been 452. We get a good deal of criticism for producing old-time operas.

## Balancing Répertoire

"We naturally have to look at the pocketbook side of the matter as well as the artistic side. 'Traviata,' 'Aida' and 'Trovatore' are still the most widely patronized operas, and naturally we have to give a preponderance of those operas that our clientèle call for, as shown by the results of the box office.

"We have fully in mind that we have an artistic reputation to maintain at the same time, and we tried to balance the operas of extreme demand with those of a more modern character that are not in such great demand, so far as possible to accommodate ourselves to the views of all classes who patronize our performances.

"We started with ten weeks to a season, and we end with twelve and a half. We go on tours, you know, after the season closes. Our tours run from five to eight weeks. We hope eventually to lengthen them out so that they will run from ten to twelve weeks.

"The tour contributes no inconsiderable amount to the overhead expenses of the organization. It enables us to make more advantageous arrangements with our ar-

tists and keeps our orchestra and chorus together. It brings the Chicago Civic Opera Company to the attention of the people of from fifteen to twenty of the largest cities of the Central West and West, and is probably one of the most important agencies in advertising Chicago to these various communities.

## Plans for Future

"Each season our organization travels a distance of upward of 6000 miles. The local communities in which we appear have to raise from a million to a million and a quarter dollars to enable us to present our opera to them.

"In the last five years we have given on tour a little less than half as many performances as we gave here in the Auditorium Theater.

"Now, as to the next five years: The guarantee fund for the next five years has been secured on a more permanent basis than it was possible for the first five-year period, under conditions which make the financial operations of the business very much easier.

"Next season will start on Thursday, Nov. 3, and will run for twelve and a half weeks, and if patronage justifies it, the season will be slightly lengthened from year to year. We will have about the same list of artists next season as we have had this season, as most of the leading artists have been reengaged.

## Ticket Sales Increase

"Our season of 1925-26 was very discouraging, and during the early summer months it seemed as if it would be very difficult to obtain the usual amount of advance ticket sales. We organized a campaign to canvass the city, and we quickly made up the deficit in the sales to a given date—I think somewhere in June or July. And the reason, apart from the character of our performances, that has given us such a large attendance during the season just closed is the fact that we were able largely to increase our advance ticket sales.

"We want as far as possible to accommodate our old ticket holders, our old subscribers, but in order to do that it is absolutely necessary that you should file with us your application for seats for next season, as it is our intention to push the sale of tickets from year to year, until we are able to put up in the lobby every subscription night a statement to the effect that the house is entirely sold out. We are inclined to think it will take two or three years to accomplish that.

"When we are able to get sold-out houses every night, our expenses, or rather our deficit, will be materially reduced.

## Shops Corporation Prospers

"I think possibly you would like to know something about the operation of the Opera Shops Building Corporation. This corporation was formed two years ago. The stock of the corporation was trusted with the Illinois Merchants Trust Company for the benefit of this and successor organizations. We fi-

nanced the cost of the shops and warehouses by a bond issue of a half million dollars. This bond issue will be paid off by continuing the rent to the Opera Company paid prior to our having the advantage of our own house. That rent was \$80,000 per annum. We have already paid off \$98,000 of the bonds, so there are only \$402,000 worth of bonds now outstanding. By Jan. 1, 1934, the whole issue will be liquidated and the rent that we will pay for shops and warehouses—and I may say in passing that our shops have the reputation of being amongst the best for the purpose in existence—the only rent we will eventually pay for them will be \$1 a year.

"Before closing, I want to say something about the possibility of a new opera house. Our present lease of this house ends next September. We can get a renewal of the lease for a limited period, for a few years. This block of buildings will, in all probability, be ultimately torn down, so that we are faced with the absolute necessity of moving if we want to preserve our organization.

"Our great trouble is that we need a great deal of space. There are very few blocks downtown that afford us the space we require, or else the ownership is so diversified that it would be very difficult to negotiate the acquisition of proper space.

"We have the promise of property on Wacker Drive, formerly Market Street, from Madison Street to Washington Street, on the river.

"It contains about a little under 75,000 square feet, it is 390 feet long, and about 190 feet wide. It meets the requirements from the point of view of its central location, looking to the growth of the city over a period of years. It has very desirable transportation facilities: Two surface railway lines running on each side of the property; the elevated railroad near by; the Union depot and the North Western depot just across the river; boulevards at the present time affording easy access; and with the development of the boulevard system, and the connecting up of some of the existing boulevards with the center of the city, there will be every possible facility for reaching this particular point so far as automobile traffic is concerned.

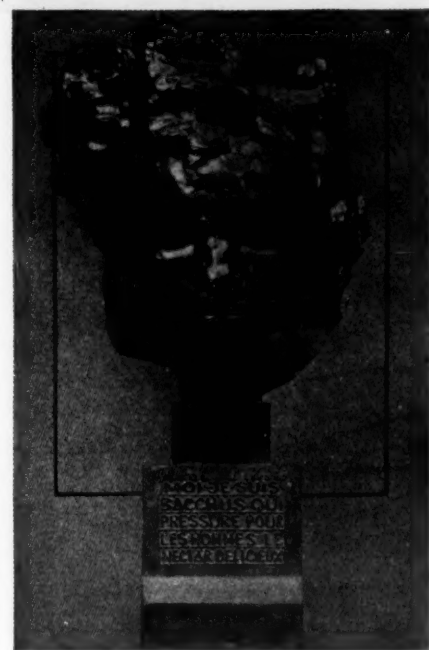
"It is on the only thoroughfare in the city which is wide enough for a plaza or square near the center of business and transportation, comparable with European plazas and squares.

## Self-Supporting Building

"Now, as to the character of the building that we should erect. It cannot be

(Continued on page 37)

## Impressive Concept of Beethoven Shown



Bronze Head of Beethoven by Emile-Antoine Bourdelle, Bought by the Metropolitan Museum in New York

An interesting coincidence in this centenary year of Beethoven's death is the fact that a new bronze head of the composer by Emile-Antoine Bourdelle has lately been purchased by the Metropolitan Museum in New York. This is one of the most impressive works of the French sculptor, who was born in 1861.

Writing in the *Bulletin* of the Museum, from which the above picture is reproduced, Preston Remington describes the work in part as follows: "Bourdelle has given us the man of suffering, silent, grim, determined. . . . There is something essentially primitive about this head. It is majestically, broodingly embryonic. . . . As in the haunting theme in the Overture to 'Coriolanus' there is in this head something of the *abbozzo*, of the ideal unattained, of incompleteness confronted with human frailty."

Mary McCormic Sings in "Faust" at Paris Opéra

Mary McCormic, American soprano, formerly of the Chicago Opera, appeared in the rôle of *Marguerite* in "Faust" at the Paris Opéra on Jan. 16. Miss McCormic won commendation.

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Some of those who have and are now coaching with Mr. Hageman are:

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When in Mr. Hageman's opinion the talent and ability of a student artist merits it, he will make every effort to assist them in securing engagements through his contact with the numerous operatic organizations and concert managers without infringing in any way upon the rights of managers and agencies.

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Mr. Hageman will hold a Master Class at the Chicago Musical College for five weeks beginning June 27th.



Photo by G. M. Kessler

**RICHARD HAGEMAN**

Conductor

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**SPECIAL TEACHERS' COURSE**





# SURVEY OF EUROPEAN ACTIVITIES

## Board of Supervisors Named for Salzburg Festival

VIENNA, Jan. 12.—A board of supervision for the Salzburg Festival programs has recently been named. It includes Joseph Messner, conductor of the Cathedral Orchestra; Paumgartner, director of the Mozarteum, and Franz Karl Ginzkey, poet. Among their duties is the selection of the yearly programs. In this and other questions they will be assisted by an advisory council consisting of Richard Strauss, Max Reinhardt, Hugo von Hofmannsthal and Franz Schalk, the director of the State Opera in Vienna. Other prominent artists will be chosen for the council as temporary members from time to time.

## Scala Gives "Freischütz": Rome To Hear Novelties

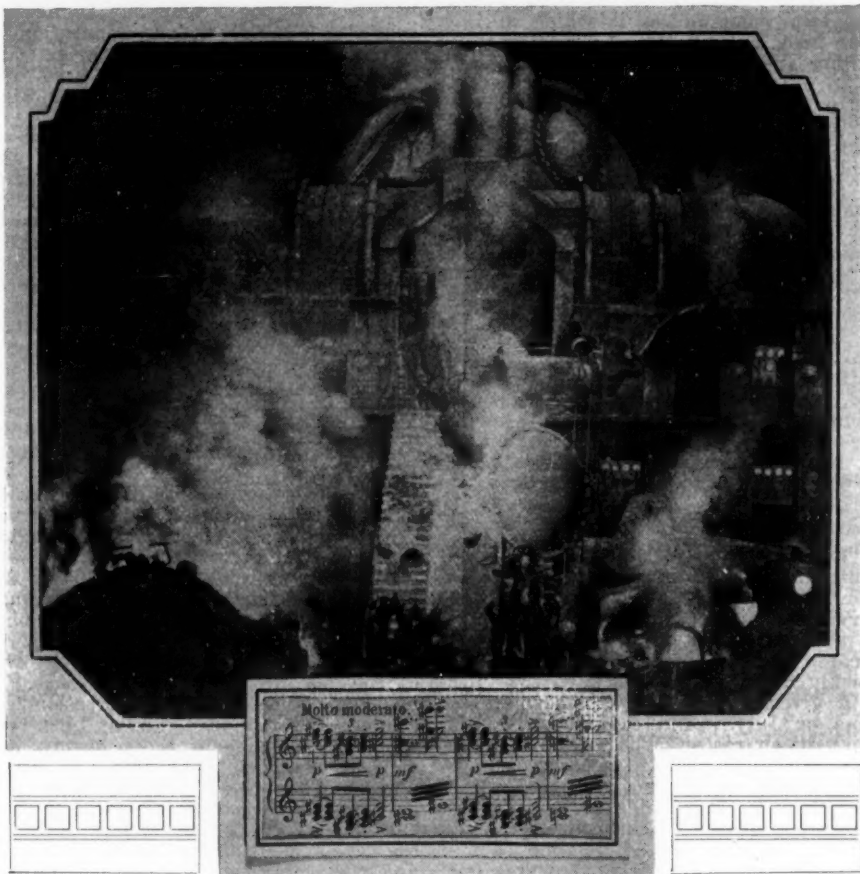
MILAN, Jan. 20.—An event of more than usual importance was the revival of "Der Freischütz" at La Scala recently. Weber's opera had not been given at this famous theater in many years. The cast was in the main effective and the orchestra, under Santini, played with fine effect.

The Scala's revival of "Der Freischütz" was the first hearing of the work in that house since 1905, when Campanini conducted it. The cast provided for this restoration was headed by Ofelia Nieto as *Agata*. This singer brought an agile vocal style, if not the fullest beauty of tone, to the part of the heroine. Antonino Trantoul was a pleasing *Max*, and Tancredi Pasero a sufficiently sinister *Gaspar*. Ebbe Stignani was a serviceable *Annetta*. Walter as the *Hermit*, Venturini as *Ottocar*, Baccaloni as *Cuno* and Baracchi as *Kilian* were the other principal artists. The Scala used a three-act version of the work, with the recitatives by Berlioz. The scenic mounting was of striking impressiveness.

At the Argentina in Rome the opera season has been inaugurated with much success. The auditorium of this theater has been renovated by the architect Picentini. Among the novelties announced are "Manon Lescaut" and "Italiana in Algeri." One world-première on the bills is, as previously announced, Picking-Mangiagalli's "Basi e Bote."

At Naples an important series of symphonic concerts has been organized by the Alessandro Scarlatti Association, in the hall of the Conservatory.

## Machine World Is Scene of Drama Vividly Blending Film and Music



A Colossal Conception from the New Film, "Metropolis," Recently Exhibited in Germany. The Workers Rebel and Destroy the Apparatus Which Sets Their World in Motion. Inset, Theme of the "Machine Men" from the Musical Score by Gottfried Huppertz

BERLIN, Jan. 15.—A musical score written by Gottfried Huppertz is a feature of a film drama depicting the future world, which has created much attention here. The music utilizes a system of motives to depict the characters of the play.

The work reveals an age immensely distant, when the lower classes have become entirely enslaved and toil in the lower depths of a huge city known as "Metropolis." The race of super-men—somewhat akin to the conceptions of Nietzsche—dwell on the upper plane. The drama arises from a rebellion of

the toilers, who destroy their machines in a manner recalling the expressionist drama of the "Machine-Stormers." A love interest centers about the romance of the world's leading capitalist and a beautiful girl of the machine-workers' class.

The music of Mr. Huppertz is very workmanlike, though it is plainly for accompaniment purposes. There is some reliance upon Wagnerian chromaticism in the love episodes. The "Motive of Metropolis," the theme of the heroine and the March of the Revolutionists are effective pages.

## Honor Pensions for Art Founded by Prussia

BERLIN, Jan. 15.—In order to provide for aged artists in financial need, the Prussian Minister of Culture, with the support of the Finance Ministry, has announced the foundation of a "State Honor Roll." Under this system, six pensions of 2000 marks each (about \$475) yearly will be divided among the formal arts, poetry and music. It is planned later to increase the number of pensions. The award is permanent, unless some unexpected bettering of the artist's state makes it unnecessary. The Prussian State has also decided to revive the Schiller Fund, which aims to encourage promising young artists.

## Novelties from France Furnish London Programs

LONDON, Jan. 20.—The resumption of concerts after the somewhat sparse quota of the holidays has seen the production of some interesting novelties in recent days.

The Queen's Hall Orchestra gave the first hearing in England of Honegger's Prelude to "The Tempest." This work had a considerable success with the audience, as conducted by Sir Henry Wood. It is technically a competent production, with command of atmosphere, though the humane note is somewhat absent.

The British Broadcasting Company gave another concert in its enterprising list at the Grottrian Hall. The concert, by the way, marked the first essay of the company under its new status (since Jan. 1) of Government concession. One of the features was a hearing of Charles Koechlin's Sonata for oboe and piano. This work is influenced by the prevailing Gallic preoccupation with polytonality, but its emotional content was small.

At the same concert what was announced as a "first performance in England" of some Debussy songs, written in the composer's youth and never published, proved hardly gratifying to admirers of this composer.

The British National Opera Company opened its season at Golders Green, according to schedule, with "Hansel and Gretel." Featured in this performance were Doris Lemon as *Hansel*, Kathleen Hilliard as *Gretel* and Constance Willis as the *Witch*.

## Maillart Operetta Again Wins Berlin

BERLIN, Jan. 23.—The popularity of light opera here has been demonstrated by the fact that the Municipal Opera has added several works of this genre to its current repertoire. It has produced the posthumous comic opera of the late Leo Fall, "Youth in May." This work, owing to its romantic text (about a princess who falls in love with a student) and its tasteful, lilting melodies, has achieved a record popularity.

The same house has just revived with success Maillart's "Dragons de Villars," in a German version called "Das Glöckchen des Eremiten" ("The Hermit's Bell"). This is one of the most sparkling and musically of French light operas. Its revival by the local forces shows a growing favor for Gallic works here. The sparkling dance melodies and somewhat sentimental lyricism of this work are typical of the French school of the middle nineteenth century.

The libretto of the opera is based on the visit to the Cévennes Mountain district in 1704 of the Maréchal de Villars' dragons to suppress a revolt. The story is more or less familiar to the older generation. Against a dramatic tale of war is the piquant device of the hermit's bell, which rings whenever a wife kisses another than her spouse. The jealousy of the farmer *Thibaut* of his

wife *Georgette* furnishes the complication.

The Municipal Opera gave the work a fine cast. Maria Ivogün sang the part of the village goat girl, *Rose*, and Fritz Krauss was *Sylvain*, her lover. Maria Olszewska utilized superbly the few opportunities given to her as *Georgette*. The Dragoon *Bellamy*, who loses the battle because of his attentions to her, was impersonated by Wilhelm Guttman. Albert Reiss had the character part of *Thibaut*. The work was conducted by Hans Zanders, and the stage was brilliantly directed by Pauly. The reception was warm.

### Furtwängler Bids Adieu

On the eve of his sailing for America, Wilhelm Furtwängler led the final one of his series of concerts with the Berlin Philharmonic. This was a Beethoven list devoted to the Seventh Symphony, the "Coriolanus" Overture and the Piano Concerto in G Major, the last played by Edwin Fischer. Furtwängler's departure is viewed with regret, but it is recognized that the only way to bind him locally is by means of a half-season of this sort.

The Berlin Symphony has given several novelties under Emil Bohnke's leadership. The most interesting was Philipp Jarnach's "Sinfonia Brevis," though this work had been given here several seasons ago. In this work is



Alexander von Zemlinsky, Noted Composer and Conductor, Who Has Been Called from Prague to the Berlin National Opera

revealed a fine feeling for tonal timbres, and command of form, though there is

little of original invention. The same list brought Schumann's Symphony in D Minor and the Triple Concerto of Beethoven—the last rather unsatisfactorily played.

This orchestra also gave an interesting list of old-time music by Monteverdi and others, sung by Marianne Morner, Swedish artist, and accompanied on the cembalo by Alice Ehlers.

The fifth concert of the State Opera Orchestra, under Erich Kleiber, brought Respighi's "Belfagor" Overture to its first local hearing. A Mozart Horn Concerto, played by Paul Rembt, to a string accompaniment, was another feature. In the fourth concert by this orchestra the principal feature was Mahler's Fourth Symphony, given with Gitta Alpar of the Opera, as soloist.

### Pawlowa Revives Ballet

Anna Pawlowa and her ballet are about to close a very successful season at the Theater des Westens. Among the novelties was a revival of a ballet by Hertel, "The Badly Guarded Maiden." This work was written by a successful conductor of the Berlin Court Opera in the 1850's, when Taglioni was the idol of the city.

It portrays a cheerful story of a peasant mother who wishes to guard her daughter, *Lisa*, from all flirtations. But the girl takes matters into her own hands and wins a likely-looking bridegroom. The dancer won a pronounced personal success in this work, as she did in other more familiar pieces in her repertoire.



# NEWS FROM CONTINENTAL CENTERS



## Dresden Impressed by Schoeck's New Opera, "Penthesilea"

Kleist Tragedy Is Basis of Swiss Composer's One-Act Work, Given First Hearing at State Opera—Fritz Busch Conducts Ballet Version of "Dance Symphony" by Reznicek—New Régisseur, Otto Ehrhardt, Called to Opera Post—Events in Concert Include Choral Performances

DRESDEN, Jan. 16.—The world-première of a one-act opera, "Penthesilea," by the Swiss composer, Othmar Schoeck, was given at the Dresden State Opera on Jan. 8. This work is freely based on Kleist's tragic poem of the same name. It is a lofty subject, one difficult to treat. The resulting opera is an admixture of sincerely-felt lyricism and less effective spoken text to accompaniment, as in "melodrama."

The fable of Achilles' battle with the Amazons before Troy, his romance with the heroic Penthesilea, and the subsequent tragedy—are taken bodily from the Kleist work. The first scenes are omitted. After preliminary and rather noisy battle music and choral calls, the heroine enters in melancholy to apostrophize the sun. The high point, musically, is reached in her meeting and love duet with Achilles.

The action then proceeds to a gripping scene in which Penthesilea, imagining the hero to be false to his love, swears a fearful oath of vengeance to the God of War, amid rolls of thunder. Having encompassed his death, she has a sudden realization of her loss as he lies before her, and she dies in a transport of woe, like another Brunnhilde.

### A Sincere Work

Schoeck is at his best as a song composer. The lyric element predominates in the heroine's vision, her song to the

sun, her scenes with Achilles and Prothoe, and the final dream apparition. These are moving portions of the score. The composer utilizes two pianos in the orchestration. It is marked throughout by a predominance of impressionism, producing a quiet and intentionally "antique" atmosphere. The music-drama style is followed with a sort of post-Debussyan dissonant idiom.

The reception of the work was definitely warm, for its undeniable power and sincerity. The chief rôles were sung by Irma Tervani, as the heroine and Friedrich Plaschke as Achilles—the latter part being given, in spite of tradition, to a baritone. Kutzschbach conducted, and the stage was directed by Staegemann. The composer was present to receive applause.

### "Dance Symphony" Staged

The first performance anywhere of "Marionettes of Death," a ballet version of E. N. von Reznicek's "Dance Symphony" was a recent feature at the State Opera, on the same bill with Strauss' "Josefslegende." Fritz Busch conducted it, and the choreography was designed by Ellen Cleve-Petz, ballet mistress.

The production is in four scenes, corresponding to the work's movements, each illustrating the power of Death. The first part, "The Feast of the Dogaresa," shows a merry gathering of Renaissance Italy confronted by a mysterious Stranger, at whose call an armed force enters and slays. In "On the Road," the playing of a beggar vio-

linist drives to death in remorse an evil woman of the city. "Under the May Trees" reveals Death in the guise of a hurdy-gurdy man, who wakes puppets to life and makes them dance. The final section, "The Beleaguered City," shows him as a trumpeter, who rouses the multitude to such frenzy that they sack and set fire to the city.

The stage was under the direction of Issai Dobrowen. The scenes were designed in notable style by Aravantinos. The composer was present and was often called before the curtain.

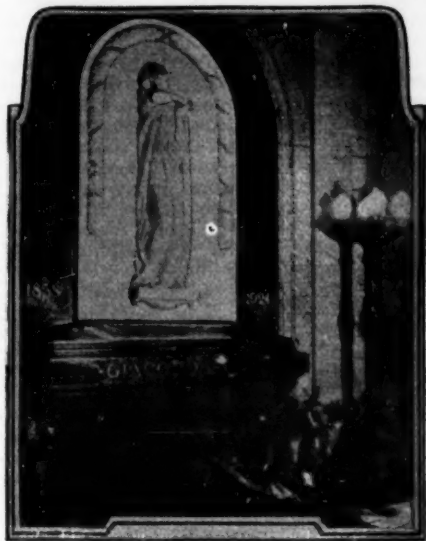
The State Opera has recently appointed Dr. Otto Ehrhardt, of the Stuttgart Opera, as chief régisseur.

The concert programs have recently been influenced by the Beethoven centenary. The "Missa Solemnis" was given by the Chorus of the Singakademie and the Philharmonic by Eduard Mörike. This conductor has given some excellent programs with the latter organization this winter, yielding the bâton for one concert to Erich Kleiber, of the Berlin Opera.

Choral programs have been of especial excellence recently. The historic Kreuzchor, under its cantor, Otto Richter, gave Bach's "Christmas" Oratorio. Mozart's Mass in C Minor was performed beautifully in the Frauenkirche, with Erich Scheider conducting.

The Town Council has instituted a series of chamber music concerts in the Planetarium. Among the groups recently heard was the Busch Quartet, headed by Adolf Busch—whose "Diver-timento" was a feature of the list.

## Puccini Shrine Is Opened for Visitors



The Interior of the Memorial Chapel to Puccini in His Villa at Torre Del Lago. The Photograph Shows the Sarcophagus and the Memorial Bas-Relief, Lately Placed There

MILAN, Jan. 18.—Many visitors from other countries have been attracted to the new Puccini Memorial in the composer's villa at Torre del Lago. Here Puccini's body lies in a dark marble sarcophagus in an impressive chapel, especially built for the purpose and completed several months ago. Nearby is the study, with the composer's piano and work-table, some scores written by him and other interesting mementos.

## Russia Succumbs to Harmonica's Lure



Judges in a Recent Harmonica-Playing Contest, Held in Moscow, Ponder the Talents of a Contestant

MOSCOW dispatches tell of a growth in interest in the harmonica, or "mouth-organ," among the people. So great has this become that recent popular contests have been organized to select the most proficient players. The instrument threatens to displace the concertina—long the favorite of the workers and peasants—in the regard of the multi-

tude. The Soviet Government's encouragement of music in the workingmen's clubs—which are organized on the principle of one for every trade, somewhat similar to unions in the western world—has had a part in the new popularity of music among the masses. Music has ceased to be an aristocratic art for the few, as democratic audiences at operas and concerts testify vividly.

## German Company to Give Opera Series in Barcelona

BERLIN, Jan. 15.—A guest opera series will be given at the Liceo in Barcelona during February by a German company. The stage director is to be Dr. Otto Ehrhardt, of the Stuttgart Opera, who has been called to the Dresden Opera for next season. The conductors will be Max von Schillings and Julius Prüwer. "Tannhäuser" and "Der Freischütz"

will be given in German, and "The Marriage of Figaro" in Italian.

BRUSSELS, Jan. 5.—The Théâtre de la Monnaie has several new productions in prospect. Honegger's "Judith" will be given in February. Later the first performance at this theater of De Falla's "La Vida Breve" will be given. It is planned to revive "The Barber of Seville," "Fidelio" and "Don Giovanni," with the American baritone, John Charles Thomas, in the Mozart cast.

## Complete Program of Beethoven Festival in Vienna Now Announced

The completed program for the Vienna Festival in commemoration of Beethoven's death, opening March 26 and extending for five days, has been announced by the Austrian State and the City of Vienna. According to a copy-righted dispatch to the New York Times, the program includes the performance of a representative variety of Beethoven's works, with a gala production of "Fidelio" by the Viennese Opera Company. A trio composed of Ignaz Friedman, Bronislaw Huberman, Pablo Casals will play Op. 97 for piano, violin and cello. There will be two other performances at the Opera, one of Gluck's "Don Juan" ballet and Beethoven's "The Ruins of Athens," arranged by Hugo von Hofmannsthal and Richard Strauss, and the other of Goethe's "Egmont," for which Beethoven wrote the incidental music.

There will be two evenings of his-

torical opera and a program of selections from the masters of the eighteenth century, Beethoven's predecessors, with the aim of bringing the public back to the atmosphere in which he lived a century ago. Choral songs of the twelfth to fifteenth century in Gothic style complete the historical side of the festival. Numerous concerts include a trio for flute, bassoon and piano, which is one of the works of Beethoven's childhood, a cantata in memory of the death of Emperor Joseph II, with which the festival opens, and two symphonies, Nos. 2 and 8.

The festival conductors are Franz Schalk, director of the opera, and Felix Weingartner. The singers include Lotte Lehmann, Berta Kiurina, Richard Mayr, Hans Duhan, Alfred Jerger and other leading members of the Opera. Among the instrumentalists are Alice Ehlers, the Rosé Quartet, Anton Ruzitska and Franz Schmidt. Others participating include the Vienna Philharmonic Orchestra, the Vienna Symphony Orchestra, the boys' choir of Burg Chapel, the Opera ballet and leading members of the Burg Theater.

The International History of Music Congress is to be held at Vienna University during the festival.

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# New York's Concerts and Recitals

[Continued from page 26]

pin and pieces of Debussy, Ravel and Liszt. The Beethoven seemed his best performance, being nicely proportioned, technically sure and generally tasteful. On the other hand, the Chopin Sonata was unimpressive structurally and suffered from indiscriminate treatment along many lines. Those present applauded Mr. Honti sincerely and recalled him many times. W. S.

## Constance Clements Carr

Constance Clements Carr, a young soprano from Nutley, N. J., gave a recital Friday evening, Jan. 28, in Steinway Hall. Old Italian airs were first on her list, Caccini's "Amor ch'artendi," Scarlatti's "O Cessate di Piagarmi," and Paisiello's "Chi vuol la Zingarella." Then came a French group with Massenet's "Oh si les Fleurs Avaient des Yeux"; Saint-Saëns' "Le Bonheur est chose Legère"; Delbruck's "Un doux Lien," and Weckerlin's "Chantons les amours de Jean." The Ballatella from "Pagliacci," a German group with Brahms' "Der Schmied" and "An die Nachtigall"; Schubert's "Schlummerlied," and Franz' "Gute Nacht" and "Er ist Gekomen," with an American finale with songs by Silberta, Glenn, Roxas and Woodman made up the rest of the program. Miss Carr's performance was in many ways a pleasing one. She has a good, natural voice especially warm and appealing in its upper register. She has youth, intelligence and an attractive stage manner. Balanced against these were evident flaws in production, too many tight, restricted tones and a certain sameness to her interpretations. Her audience, however, found her satisfactory and applauded accordingly. Emilio Roxas played the accompaniment for his own "Dreams Dimly Lying." Mrs. Leon Carson played for the rest of the program. M. T. T.

## Elshuco Trio

Appearing in its penultimate concert of the season, the Elshuco Trio, William Kroll, violin; Willem Willeke, cello, and Aurelio Giorni, piano, opened its program in Aeolian Hall on the evening of Jan. 28 with Beethoven's E Flat Major Trio from Op. 70, played "in memoriam." The classic was read with the excellent dynamic balance, tonal clarity and emotional expressiveness which are recognized qualities of these three associated artists.

The second work on the program was Paul Juon's Trio Caprice in D Minor, Op. 39, one of the best examples of this Russian composer's eclectic and brilliant style. While the thematic material shows traces of Slavic derivation, the

treatment is in the best tradition of Germanic romanticism. The writing is ingratiating in its melodic designs, the harmonic texture is pleasingly colored, and there are no dry passages in its poetic content.

Rubin Goldmark's Piano Quartet in A, Op. 12, closed the program, with Conrad Held playing the viola part. Rich in imaginative poesy and abounding in vitality, this work of an American composer deserves more frequent performances than it receives. In romantic spirit it is akin to Dvorak and Schumann, and it is worthy of their company. There is a constant play of fancy, and the themes are ingeniously handled with unflagging invention, while the instrumental scoring is expert.

The composer, who heard the reading of his quartet in a forward parquet seat, was called upon by the executants to share in the applause. B. L. D.

## Homer-Homer Stires

Louise Homer, contralto, and her daughter, Louise Homer Stires, were heard in a joint recital in Carnegie Hall on the afternoon of Jan. 29, by a large audience.

Mme. Homer began the program with "Che Faro senza Euridice" in which she did not quite get into her stride, but the aria, "Les Lettres," from Massenet's "Werther" which followed, was finely sung in every respect. Mme. Stires then sang a not especially interesting group, Schumann's "Meine Rose," two Beethoven songs and Tchaikovsky's rambling "He Loved Me So" the last, for unknown reasons, in German. These were all beautifully sung, the young artist making them of interest by her manner of projecting them. Two duets followed, a dull "Ländliches Lied" of Schumann, and the exquisite "Letter Duet" from Mozart's "Figaro" which had a perfect performance and brought tumultuous applause.

Mme. Homer's second group was of English songs, by Sidney Homer, Dr. Arnold, Barber and Van Somers-Godfrey in all of which she was eminently successful, and Mme. Stires then followed with three Irish songs arranged by Herbert Hughes, and Sidney Homer's "Sing to Me, Sing." The program closed with the duet from Act II of "Madama Butterfly" and "The Gypsies" by Brahms.

Mme. Homer's voice seems unimpaired by time and those who remember her initial appearance in New York in 1900, will be ready to welcome her back to the Metropolitan next year after an absence of some ten seasons. As always, her singing was well-considered and the tone splendid.

Mme. Stires managed to hold her own, and more, under the inevitable comparison with her famous mother. The voice seems to have taken on a new richness since it was last heard, and her perfect legato might serve as a model for many a soprano now occupying a higher place on the musical ladder. Also, she knows how to project the meaning of her song. Accompaniments were played by Ruth Emerson. J. A. H.

## Kreutzer's Second

Leonid Kreutzer, pianist, made his second appearance in recital in Aeolian Hall on Saturday afternoon, Jan. 29, when a good-sized audience attested his rapid rise to popularity. It is well deserved, this appreciation, for Mr. Kreutzer has proved himself an artist in the finest sense of that misused word. His program on this occasion bore a lean and hackneyed look what with Beethoven's C Sharp Minor Sonata from Op. 27, Schumann's "Carnaval" and a group of particularly familiar Chopiniana. The first group, including the G Minor Rhapsodie of Brahms, a siciliano

of Bach and a Sonata in D of Galuppi, was better.

So fresh, however, was Mr. Kreutzer's outlook on these works, so comprehensive and sincere his treatment of the most overworked of them, that dullness was turned aside. Of particular beauty was his playing of the Bach number, a transcription of a movement from the Second Flute Sonata though not listed as such. The Galuppi, also, was eminently satisfying. W. S.

## Bauer-Spalding-Beethoven

The remaining three of the ten Beethoven sonatas for violin and pianoforte given in commemoration of the Beethoven centenary were presented in Aeolian Hall, Sunday afternoon, Jan. 30, by Harold Bauer and Albert Spalding, final concert in a series of three.

The second, fifth and ninth they were, in order of their cataloguing, the Sonata in A Major, Op. 12, the Sonata in F Major, Op. 24, and the Sonata in A Major, dedicated to Rudolph Kreutzer, cut from the same piece as the other seven, fresh, tuneful pieces of music, structurally precise and even, graceful and yet substantial, happily within the grasp of average understanding. Let those who frown on Beethoven for his austerity listen to the feathery beginning of the first A Major as played by Mr. Bauer and Mr. Spalding; to the not too grave Andante with the easy broken legato of the violin exquisitely balanced against the single tones of the piano; to the happy, tripping scherzo of the F Major.

Again the Kreutzer lived up to its reputation of being the most popular, perhaps by reason of its demand throughout on the virtuosity of both performers, perhaps for the deep emotional content of the first movement with the swirling conflict of a dozen desires. Not half so sweeping are the two last movements with their wealth of elaborate detail and their demand on the technical proficiency of the players. No praise, however, is too extravagant for the way Mr. Bauer played the variations, for Mr. Spalding's handling of the brilliant finale. It would be easy indeed to detail a dozen special passages so beautifully done as to send the shivers down the stiffest spine—Mr. Spalding's luscious tone in the F Major Adagio, for instance, and Mr. Bauer's exquisitely rounded phrases in the Rondo of the same sonata—but to do so would defeat the players' purpose and Beethoven's whose memory they had pledged themselves to honor. The effect was one of complete unity and attained with little show of effort. B. B.

## Hofmann and Luboschutz

An extraordinarily beautiful afternoon of violin and piano playing regaled those fortunate enough to be in Carnegie Hall last Sunday afternoon, Jan. 30. The bowing end of the bargain was

taken care of by Lea Luboshutz. At the piano was a person who showed distinct promise as accompanist and as a sonata collaborator. Josef Hofmann, the program said his name was. No more remarkable handling of piano parts has been heard in New York than his—and Mme. Luboshutz, taking inspiration from the overflowing supply so near at hand, gave a stunning account of herself.

The Franck Sonata was the peak of the concert, with Mme. Luboshutz at her best and Mr. Hofmann better than anyone's best. This was ensemble playing of the greatest nobility and imagination, its essence romantic and rhapsodic but never sentimental. Aside from the predominating beauty of the duo as such there were uncommonly memorable solo bits. One will not soon forget the crackling intensity with which Mr. Hofmann played the opening of the second movement, or Mme. Luboshutz' fine delivery of the Recitativo.

Brahms' G Major Sonata, so gently philosophic, received a performance illuminated by many sides of these artists' welded musicianship, though Mme. Luboshutz was not at the outset what she later proved to be.

Mme. Luboshutz played the G Minor Concerto of Bruch as a finale, Mr. Hofmann appearing in the rôle of orchestral accompanist and giving a truly symphonic exposition of his part, which had been newly arranged. Mme. Luboshutz gave an excellent, stirring account of this often heard music. W. S.

## Yascha Fishberg in Recital

Yascha Fishberg has given an excellent account of himself before this, but definite and indisputable proof of his worth as a violinist, of his sensitiveness and sincerity as a musician were given Sunday afternoon, Jan. 30, in a Town Hall program that included the César Franck Sonata, Saint-Saëns' Concerto in B Minor, his own arrangement of Chopin's Nocturne in C Sharp Minor, Spalding's arrangement of "Hark! Hark! the Lark," Kreisler's Hungarian Dance (after Brahms), Ernest Bloch's "Baal Shem," and Sarasate's "Carmen Fantasie."

Mr. Fishberg deserves a gold star for his playing of the Franck Sonata. In it he not only showed a technical skill many notches above that of the average concert violinist, but he painted with a deep, glowing tone a mood of wise and mature understanding, one that was very grave and beautiful, searching but evenly balanced, tender but sound and substantial. His performance, to be sure, was not flawless. There was an occasional hazy moment, passages fiery and tense by right were never quite allowed free rein, but the afternoon as a whole was one of unusual satisfaction. Gregory Ashman played excellent accompaniments. T. L. N.



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BOSTON TRANSCRIPT, Nov. 10, 1926—Miss Niemack surprised one at once by the richness and depth and clarity of her tone. In no register did it show weakness or lack of superb quality. When melody went to G-string, it was full, pungent, glowing. When it mounted the dizzy heights of the E-string it remained mellow and round.

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## DECIDE ON COURSES IN SCHOOL MUSIC

In New Schedule for Chicago  
Musical College — In-  
structors Announced

CHICAGO, Jan. 29.—The Chicago Musical College will offer three new courses in public school music in its summer master school, to be held from June 27 until Aug. 6. Carl D. Kinsey, manager, in outlining the courses, emphasizes the growing demand for public school music teachers who are fully versed in progressive methods.

"The Chicago Musical College," he says, "is fully alive to the importance of public school music. For not only are future artists destined to receive the rudiments of their profession in childhood training, but the quality of music teaching given during the most impressionable years of development must inevitably have an important effect upon the rising generation. The status of our culture as a nation, then, rests primarily upon how our children are being trained in public schools."

The faculty in the public school music department next summer will include W. Otto Miessner, Harold B. Maryott and Raymond Dvorak.

Mr. Miessner, trained in Cincinnati and Chicago, and a former supervisor of music in the Oak Park, Ill., schools, was appointed director of the school of music in the Wisconsin State Normal School, Milwaukee, in 1914, and in 1923-24 served as president of the National Music Supervisors' Conference. He has written much music, particularly compositions for his special field, and is also known as a contributor to and co-editor

of the ten volumes of the "Progressive Music Series." Mr. Miessner will give no private lessons, confining himself wholly to class work.

Mr. Dvorak will be in charge of band and orchestra instruction and of band training courses, work in which he has specialized as assistant director of the Illinois University Military Band. He will also teach methods of class violin instruction.

The three new public school courses begin with elementary work, including intensive, rather than extensive, training of the primary and intermediate grades, under Mr. Miessner. Mr. Maryott will conduct the advanced course intended for students and professionals who require additional training in materials and methods suitable for junior and senior high schools. Mr. Miessner, in addition, will conduct a survey course, which is to cover the entire scheme of public school music organization and administration; for these thirty lectures only such professionals as show adequate preparation and some degree of experience will be accepted.

The work in this department may lead to the award of public school teachers' certificates and diplomas in public school music. Students passing the listed requirements may take the degree of bachelor of music education. All awards in this department, as in others of the College, are made in accordance with the credit-hour system, as in university work.

## ST. OLAF SINGERS GIVE ANNUAL MILWAUKEE LIST

Lutheran Federation Presents Choir  
Under Christiansen's Baton in  
Impressive Event

MILWAUKEE, Jan. 29.—More than 4000 persons crowded into the Auditorium recently to pay tribute to the magnificent singing of the St. Olaf Choir. The Milwaukee Federation of Lutheran Laymen makes a vast church service of this event each season.

Every time this choir comes to Milwaukee, there is wonder at what F. Melius Christiansen, its leader, is able to do in a rehearsal period of two or three months. Each year a large percentage of his singers graduates and there is need of gaining fresh recruits. But the choir comes back with the same unity of effort, the same perfection of detail.

Bach's stirring motet, "The Spirit Also Helpeth," was delivered with fine clarity and carefully adjusted proportions. The humming effects, introduced more liberally this year, were of delicate beauty, indicating that Dr. Christiansen knows how to utilize this phase of choral art to advantage.

Motet for Advent by Schoeck was one of the best-liked offerings. A genuine ovation followed this number. Among the especially fine works were Glinka's beautiful "Cherubim Song," Liszt's "Benedictus" and Schumann's six-part "From Heaven Above." All of these numbers were expressive of deep religious feeling.

The program was enriched with a number of excellent unnamed solo voices, each having the same beautiful tone quality which characterized the choral numbers. C. O. SKINROOD.

## Cleveland Artists Play Brahms Chamber Music Program

CLEVELAND, Jan. 29.—The second of a series of concerts devoted to the chamber music of Brahms was presented at the Cleveland Museum of Art by the Ribaupierre Quartet recently. The Quintet in F, Op. 88, was played by André de Ribaupierre, head of the violin department of the Cleveland Institute of Music. Charlotte Demuth Williams, Quincy Porter, Rebecca Haight and Maurice Kessler, Beryl Rubinstein, head of the piano department at the Institute, participated in the Quintet in F Minor, Op. 34.

COLUMBUS GROVE, OHIO.—The Junior League of the Methodist Episcopal Church has been organized into a junior church choir. The change was effected by Ruby Lavon Wilkin.

## Granddaughter of Pioneer in Chicago Opera Becomes Prima Donna of Today

Eleanor Sawyer Follows in  
Musical Footsteps of An-  
cestor Who Was Prominent  
in Many Fields of Success-  
ful Activity—How She Ful-  
filled a Promise Made to  
Herself

CHICAGO, Jan. 29.—Although Eleanor Sawyer has followed her musical career more strictly than some singers who find time for social activities, it was almost inevitable that she should be

when she sang solos as a school girl with a choir. She studied for a time in Chicago, then went to Paris, to seek advice of a noted teacher there. A journey to Milan followed, and there she trained under Fatuo. On arriving in Milan, the young singer said to herself, "In a year from now I will sing in opera here."

She fulfilled this promise, and it was an exciting moment, she admits, when she read her name for the first time as "protagonista" of "Tosca" at the Dal Verme. Puccini coached her in the rôle, and it was in accordance with his wish that she wore a black dress in the second act.

## Sang for Soldiers

Mme. Sawyer opened the Teatro del Soldato, near Udine, in war days, singing the national anthems of the allies, with their flags adorning her costume. Her audiences were composed of men from the rear lines of defense. After singing in Milan, Genoa, Naples and other Italian cities, Mme. Sawyer proceeded to Southern France. After engagements there, she sailed for America, going from this country to Havana for appearances. Later she joined the Staats Oper in Berlin, singing *Elsa* and *Elisabeth* in German, and the Italian rôles in their original versions. An engagement in Paris, where a performance of "Tosca" led to her contract with the Auditorium, preceded her return to her native city a year ago.

At the conclusion of the present season, Mme. Sawyer will return to Italy to fulfill bookings there. She may also sing *Desdemona* at Covent Garden.

Mme. Sawyer's repertoire includes leading parts in "Cavalleria Rusticana," in which she made her debut here last season, "Aida," "Andrea Chénier," "Il Trovatore," "Hérodiade," "Un Ballo in Maschera," "Faust," and "Thais."

## Downing Fulfills Club Bookings

CHICAGO, Jan. 29.—Frederica Gerhardt Downing, contralto, sang for the Lake View Musical Club on Jan. 10, and at the Illinois Athletic Club on Jan. 16. Among her December appearances were four in "Messiah," one in Dubuque, Iowa, another in Waukegan, and two in Chicago.



Photo by Moffett

Eleanor Sawyer, Soprano of the Chicago Civic Opera Company

greeted on her début with the Chicago Opera last season, as a "society girl." For Mme. Sawyer's grandfather, Perry H. Smith, was a leading citizen in Chicago life, and members of his family are prominent in the fashionable life of this city.

When Mr. Perry, who helped the development of the American West by building the Northwestern Railroad, became the first subscriber to an opera season in Chicago, he did not dream that a descendant of his would one day become a star in Chicago operatic productions. Nor could he have foreseen that his granddaughter's devotion to her profession would militate against her participation in those distinguished circles he assisted in forming.

Yet Mme. Sawyer, during her engagement as a leading soprano at the Auditorium this season, has scarcely seen even her closest Chicago relatives. Though she lived in Chicago in her girlhood and went to school at Kemper Hall, in Kenosha, Mme. Sawyer has found it necessary to acclimatize herself to Lake Michigan's varying moods of weather, and what time she has not spent in musical duties she has devoted to a rigorous régime of physical exercise and to a no less strict method of essential rest.

## Favorite Recollections

And so, though to many persons here, she remains a "society girl," Mme. Sawyer prefers to remember her grandfather as a person who brought an opera company to the historic McVicker's Theater, rather than to recall him as a figure of social prominence.

Mme. Sawyer's voice was discovered

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# Brilliant Art Marks End of Opera Season in Chicago

CHICAGO, Jan. 29.—Apart from the American premiere of Honegger's "Judith," the closing week in this city of the Chicago Civic Opera Company brought Maria Kurenko's début with the organization in "The Barber of Seville," and the season's only performances of "Hansel and Gretel" and "The Masked Ball."

## Norena Sings "Mimi"

Eide Norena's first local appearance as *Mimi* was made in the repetition of "La Bohème" on Jan. 22, with Antonio Cortis as *Rodolfo*, Luigi Montesanto as an interesting *Marcello*, Irene Pavloska in her familiar and brilliant rôle of *Musetta*, and Virgilio Lazzari as *Colline*. Vittorio Trevisan added his inimitable portrait of *Alcindoro*, and Lodovico Oliviero evoked much amusement as *Benoit*, Désiré Defrère returned to the rôle of *Schaunard*, for the first time this season.

Miss Norena found *Mimi* a happy vehicle for her unusual gifts. Though she sings the coloratura passages in "Rigoletto" with scintillant ease, and has a splendid high E Flat for the close of the third act, she is in reality a lyric soprano, and the suavity and elegance of her style were suitably employed in an impersonation of *Mimi* which had a charm of sentiment and a grace of execution of the most distinguished order. Miss Norena's singing was impeccable, though she had been quite ill for an extended period; and the roundness and richness of her tone gave constant delight to a large and cordial audience. Roberto Moranzoni, who had not previously conducted "La Bohème" this season, led a performance of much grace and musical sensitiveness.

## "Hansel and Gretel"

For the season's only performance of "Hansel and Gretel," at the special matinee of Jan. 23, Irene Pavloska and Clara Shear were once more allotted the title parts, and brought them to a most appealing performance. Miss Pavloska's light-hearted *Hansel* is better known than Miss Shear's *Gretel*, for the latter sang *Gretel* here for the first time last season. Miss Shear is delightful in this rôle, charming in appearance and action, and absolute mistress of its vocal possibilities.

Augusta Lenska gave a delightful performance as the *Mother*, and Mr. Defrère, new to the rôle of *Peter*, sang with good tone and acted with his customary capability. Maria Claessens contributed her masterpiece as the *Witch*; and two of the new members

of the company, Florence Misgen as the *Sandman*, and Anna Hamlin, as the *Dewman*, found agreeable opportunity for the disclosure of beautiful voices and good understanding of the stage. The chorus was in good spirits, and the tableau of the guardian angels, effectively staged, brought the first act to an imposing close. Frank St. Leger conducted the delightful score pleasantly.

The opera was followed by a series of divertissements, in which Serge Oukrainsky, the accomplished ballet master and first dancer, offered a fascinating Persian Dance, to music by Moussorgsky. Helene Samuels, Maria Nemeroff, Viola Shermont and Evelyn Chapman, *premières danseuses*, were also applauded in solo dances; and the program was concluded with an effective "Hymn of Joy," danced by the entire corps de ballet. Joseph Raffaelli conducted.

## Hackett as "Ottavio"

For the season's third performance of "Don Giovanni," which, like the others, attracted a sold-out house, Charles Hackett was cast for his first local performance as *Don Ottavio*, a rôle he had sung previously in South America. The clarity of his tone and the brilliance of his declamation lent his performance special interest, both in lyric episodes and in recitatives; and his bearing was perfectly adapted to the part. Both arias were sung with superb effect, his management of the trying phrases in "Il mio tesoro" exciting the wonder of all connoisseurs in the audience. Mr. Hackett was received with the customary excitement attendant upon his appearances at the Auditorium.

Vanni-Marcoux, too, was cordially welcomed by the first Monday audience before which he had appeared. His performance had the same surpassing mastery, the same elegance of style and perfection of detail that marked him as one of the company's finest artists when he made his re-entry into the Auditorium on New Year's Eve. Rosa Raisa was the *Donna Anna*, Edith Mason the *Zerlina*, Virgilio Lazzari the *Leporello*, and Alexander Kipnis the admirable *Commendatore*. Louise Loring once more brought the rôle of *Donna Elvira* to paramount importance by the beauty of her singing. Vittorio Trevisan, too, must be mentioned for his brilliantly comic performance as *Masetto*. Giorgio Polacco conducted.

## Maria Kurenko's Début

Maria Kurenko's début with the company, in the Tuesday evening repetition of "The Barber of Seville" was most satisfactory in every way. Her voice has unusual warmth, and is delivered with a fascinating spontaneity, even in its highest registers. More important still, Mme. Kurenko's registers are absolutely even throughout, and her command of coloratura includes a variety of feats seldom used in Chicago. She is also a delightful actress, but most of all she is a personality, and the elegance of her style was constantly a vital factor in the pronounced success she achieved. In the Lesson Scene she gave a brilliant performance of the Shadow Song from "Dinorah."

Charles Hackett repeated his admirable performance as *Almaviva*, though he had sung in "Don Giovanni" the night before, and had rehearsed for "Gianni Schicchi" that morning. Richard Bonelli's version of the title-rôle was sprightly and appropriate; his singing was ideal for mellowness and ease. Virgilio Lazzari was once more a highly amusing *Basilio*, and Vittorio Trevisan evoked laughter with the fine details in his matchless impersonation of *Don Bartolo*. Maria Claessens, Lodovico Oliviero and Gildo Morelato entertainingly filled other parts; and Roberto

Moranzoni conducted a scintillant performance.

## "Carmen" and Strauss

The Wednesday special matinee was given over to "Carmen," under the bâton of Giorgio Polacco, and with Mary Gardén achieving another unique success in the title-rôle. Fernand Anseu was the *José*; Giacomo Rimini, the *Toréador*, and Miss Norena an ideal *Micaela*. Anna Hamlin, Lorna Doone Jackson, Edouard Cotreuil, José Mojica, Mr. Defrère and Ernest Torti filled remaining parts. The dances of the ballet, colorful and swift, were thoroughly enjoyed.

The winter's second and last hearing of "Der Rosenkavalier" was given on the evening of Jan. 26. The familiar cast included Elsa Alsen, brilliant in the title-rôle, Rosa Raisa, Edith Mason and the very adroit Alexander Kipnis as *Ochs*. Other parts were sung by Giovanni Polese, Irene Pavloska, Lodovico Oliviero, Alice D'Hermanoy, Theodore Ritch, Anna Hamlin, Florence Misgen, Miss Shear, Mr. Mojica, Albert Rappaport and Antonio Nicolich. Helene Samuels was the *Page*. Henry Weber, who conducted, though seriously indisposed, had led only one previous performance of the work, last season. His version of it is admirable, that of a musician, and he gave to Strauss's superb score all the variety, grace and color this symphonic work demands. In addition, his ensemble was flawless.

## The Concluding "Ballo"

"Un Ballo in Maschera" was given its only performance of the season on this evening's concluding bill, though the cast was the familiar one, with the exception of Richard Bonelli, as *Renato*, Rosa Raisa, Charles Marshall, the piquant Clara Shear and the opulent voiced Augusta Lenska had leading rôles; other parts were well sung by Virgilio Lazzari, Antonio Nicolich, Désiré Defrère, and Louis Derman. Mr. Bonelli's singing of one of the great baritone rôles was in accordance with its traditions and his own. The ballet danced in the final act, the chorus was excellent, and Antonio Sabino led a vigorous performance.

The bill for the annual gala performance tendered the guarantors and the Friends of Opera on Friday night included the second act of "Martha," sung by Edith Mason, Antonio Cortis, Irene Pavloska and Virgilio Lazzari, with Vittorio Trevisan as the amusing *Sir Tristram*, and Mr. Moranzoni conducting; the second act of "Tosca," with Rosa Raisa, Mr. Cortis and the superb Vanni-Marcoux, Mr. Polacco leading, and the final act of "Il Trovatore," sung magnificently by Claudia Muzio, Augusta Lenska, Forrest Lamont and Richard Bonelli, Henry G. Weber conducting.

EUGENE STINSON.

## Imandt Journeys West

After his tour through the Province of Quebec, Robert Imandt, violinist, started early in January to the Far West, covering en route, many of the Western Canadian cities.

# CAPITAL SINGERS SCORE IN "LAKME"

Bimboni, Conducting, and Melius Are Prominent Figures

By Dorothy DeMuth Watson

WASHINGTON, Jan. 29.—The Washington Opera Company staged one of the best productions it has ever given on Jan. 24, when the bill was "Lakmé." The opera was sung in the Washington Auditorium, and introduced a new conductor in the person of Alberto Bimboni. The occasion was further made notable by the first appearance with the company of Luella Melius, who sang the title rôle and literally "stopped the show" after the Bell Song. Associated with her were Ralph Errolle, the *Gerald*; Eugenie Fonariova, Ivan Ivantsoff, George Steschenko.

Mr. Bimboni's conducting was very fine. He brought much color out of the score, and his repression of the orchestra, in accompaniments to the voices, was beautiful.

Mme. Melius' voice was as lovely in its lowest register as it was brilliant in coloratura passages. For the first time in the company's performances, an encore was granted, this taking the form of a repetition of the Bell Song.

Mr. Errolle was in every sense equal to the demands made upon him. Mr. Ivantsoff was impressive as *Nilkantha*, and all the other rôles were filled satisfactorily. Three young Washington singers were featured—Doris Morrow, soprano; Dorothy Tyker, mezzo, and Charlotte Harriman, contralto. They were admirable as *comédiennes*.

The ballet, under the direction of, and with the solo assistance of, Elizabeth Gardiner and Paul Tchernikoff, gave picturesqueness to the production. The chorus, under the direction of Edward Lebegott, was unusually fine, singing with sureness. To Edouard Albion, general director of the company, all praise is due.

SEATTLE.—A recent ensemble program at the Cornish School was given by students of Peter Meremblum and Ella Helm Boardman. Chorus, string quartet, string ensemble and sonata numbers were given in meritorious style.

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## Boston Activities

Jan. 29.

After returning from a tour of Wilmington, Philadelphia, Baltimore, New York and Hartford, which will occupy the coming week, the Boston Symphony will give the third concert of its Tuesday afternoon series in Symphony Hall on Feb. 8. The fifteenth regular pair of concerts will be heard on Friday afternoon and Saturday evening, Feb. 11 and 12.

Serge Koussevitzky will divide the Tuesday program between English and Scandinavian composers. The list will include Grieg's Piano Concerto; the Seventh Symphony of Sibelius; the First "Norfolk" Rhapsody by Vaughan Williams, and the "Enigma" Variations of Elgar.

At the Friday and Saturday concerts, Moriz Rosenthal will be the piano soloist in Brahms' Concerto in B Flat. The program will also include the "Enigma" Variations, and Langendoen's Variations on a Dutch Theme of Adrimis Valerius.

The Harvard Glee Club, of which Dr. Archibald T. Davison is conductor, will give its second concert of the season in Symphony Hall on Feb. 17. Dusolina Giannini, will be the soprano soloist. Maria Jeritz, soprano, will sing in Symphony Hall on Sunday, Feb. 27.

Frederic Joslyn, baritone, with William B. Burbank at the piano, gave an interesting recital at the Boston Art Club on Jan. 20. Mr. Joslyn displayed genuine musicianship in songs by Handel, Coates, Taylor, Roxas, Busch, Hunt and Massenet. Katharine Ridgeway Hunt appeared on the program as reader.

A private piano recital was given in Chickering Hall by Maurice Dumesnil on Jan. 21. Mr. Dumesnil played a Chopin-Debussy program.

The Shirley Orchestra, consisting of foremost members of the Boston Symphony, appeared before the Middlesex Musical Association in Middletown, Conn., on Sunday afternoon, Jan. 16. It was a larger orchestra, as well as a larger hall, that marked the re-appearance of Mr. Shirley and his artists, and

the Capitol Theater held a large and enthusiastic audience.

The second pair of concerts in the series sponsored by the Taunton Women's Club was given in High School Hall on the afternoon and evening of Jan. 17. Music by Mozart, Beethoven, Frank, Fauré and Liadoff was given by Mr. Shirley's String Quintet, with Howard Goding as pianist.

The School Department of Manchester, N. H., presented the first of a series of educational concerts on Jan. 20 in the hall of the Practical Arts High School. Paul Shirley, playing the viola d'amore; Alfred Zighera, viola da gamba player, Howard Goding, pianist, assisted by Doris Emerson, soprano, gave a young people's concert to a large assembly in the afternoon. They also gave an enjoyable performance of classical compositions at the evening concert. Mr. Shirley's introductory sketches added much to the interest of the program.

Richard Wilson, tenor, pupil of Weldon Hunt, was acclaimed as soloist at the 168th anniversary of Robert Burns in Mechanics' Hall on Jan. 21.

Mr. and Mrs. Alexander Steinert of this city will sail on Saturday from New York on the France, for a journey abroad. They will visit the Riviera and Paris. In Paris they will be joined by Mr. Steinert's son, Alexander Steinert, Jr., who for some time has been studying music in the French capital. Mr. and Mrs. Steinert will be away for about three months.

The Music Lovers' Club recently presented a galaxy of artists at Steinert Hall, in an illuminating program. The artists were: Gwendolyn Deane, violinist; Kenneth Deane, cellist; Arlene Taft, pianist; Louise Bernhardt, soprano; Bernice Vinal, accompanist; Alden Davies, tenor; Richard Malaby, accompanist; Lydia Grey, soprano; Frances Boleman, pianist. Ethel Leginska was guest of honor.

Persis Cox, pianist, was soloist at the concert given by the Harvard Musical Association in the University Club, Jan. 21.

The Impromptu Club, of which Mrs. Walton Lee Crocker is president, met on Jan. 26 in the Hotel Beaconsfield, Brookline, presenting a program of diversified character for the sixth concert of the season. Members of the glee club sang six love songs by Brahms, as well as numbers by West, Copland, Forsyth and Victor Harris. The club had the assistance of Henry Levine, pianist, who played music by Bach, Bloch, Bax, Chopin, Debussy and Charles Repper. Stella Robertson, mezzo-soprano, also contributed to the program, singing songs by Wolf, Lalo, Bridges, Repper, Shaw and Rachmaninoff. Angus Winter was accompanist for the glee club.

Howard Slayman, pianist, has been fulfilling engagements in Providence and Newport, R. I., Worcester, Attleboro, Lawrence and Lynn, Mass. His engagement as soloist at the Braeburn Country Club, West Newton, Mass., marked his fourth appearance at a series of Sunday afternoon musicales. W. J. PARKER.

### Conservatory Students Give Concert

BOSTON, Jan. 29.—Advanced students of the New England Conservatory entertained a large audience on Jan. 21, with a program given in Jordan Hall. Participants were Emma R. Roche, Hannah Evans Buxton, Norma Jean Erdmann, Vivian A. Tedor, Valmond H. Cyr, Jane Coy, D. Louise Furnam, Willard H. Doell. Music for organ, voice, violin and piano was drawn from compositions by Guilmant, Pich-Mangiagalli, La Forge, Fogg, Duparc, Mozart, Bloch, Prokofiev and Beethoven. W. J. P.

## "Dragon of Wu Foo" Makes Boston Bow

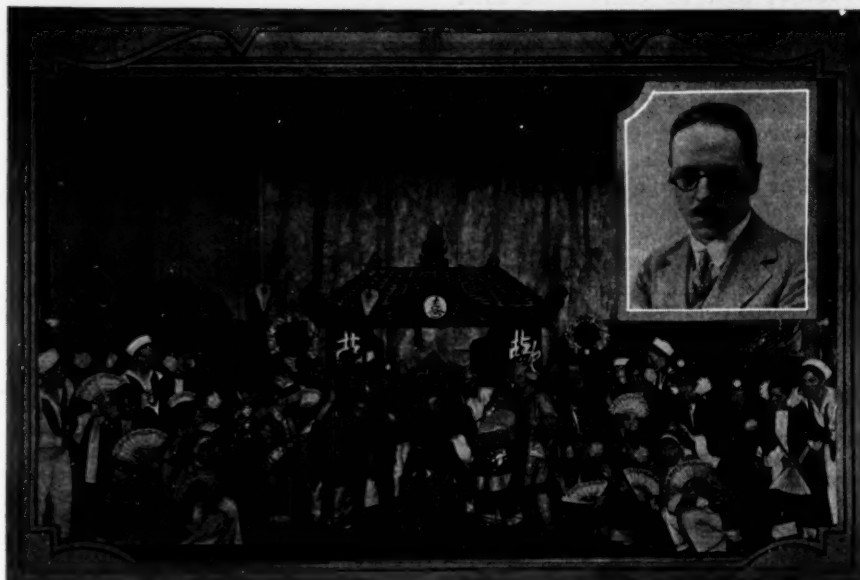


Photo by Henry Tonic

Repper photo by Mishkin.

Scene from the Operetta, "Dragon of Wu Foo," Given Its Premiere by the Music Club of the Boston Teachers' College. Inset, Charles Repper, the Composer

BOSTON, Jan. 29.—The Music Club of the Teachers' College of the City of Boston gave the first performance of "The Dragon of Wu Foo," in Collins Hall on Jan. 22. The libretto is by David Stevens, the music by Charles Repper, composer of "Penny Buns and Roses." The members of the club played their parts with a spirit which showed their appreciation of this charming work. The setting and costumes were a delight.

The libretto is perfect for light opera purposes. The plot is whimsical and logically developed, leading from one humorous situation to another, preserving the level of comedy without ever descending into burlesque. The dialogue is bright and witty, and the lyrics are delightful in their easy facility.

Mr. Repper knows that imitation is the sure way to defeat, and by deciding to be himself has avoided creating any dismal echo of the Gilbert and Sullivan school. The wisdom of his choice is proved by the result. His music expresses the spirit of the text with fidelity. Quite naturally, the prevailing

tone is one of gaiety and this is sustained with an effortless flow of happy melody. The more tender moments are infused by the composer with a warmth of feeling. His treatment of the fox-trot and "blues" dance forms is a joy to hear.

Throughout the work Mr. Repper's solid musical training has enabled him to enrich his lovely melodic line with a rich variety of harmonic effect. This latest contribution to operetta literature is one which could not conceivably have been written by any one but a native American.

Not a little of the success of the production was attributable to the enthusiastic and artistic leadership of Grant Drake.

### Friedberg Gives Charlotte Recital

CHARLOTTE, N. C., Jan. 29.—Carl Friedberg's all-Chopin program, given recently under the auspices of the Music Club, was well received. Mr. Friedberg was assisted by Jean Gottheimer, soprano, a recent addition to local music circles. D. G. S.

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## INDIANAPOLIS HAILS RENOWNED VISITORS

### Kreisler, Maria Carreras and Joseph Szigeti Are Welcomed

By Pauline Schellschmidt

INDIANAPOLIS, Jan. 29.—The Indianapolis Männerchor has presented two splendid artists, Maria Carreras, pianist, and Joseph Szigeti, violinist.

Männerchor members have applauded Mme. Carreras for several seasons. At her recent recital she was heard in music by Bach-Busoni, Chopin, Schumann and Albeniz.

A veritable triumph was that won by Mr. Szigeti, whose artistry was manifest in a program by Correlli, Mozart, Bach, Paganini, Brahms, Franck-Kreisler, Milhaud and Hubay. The valuable accompanist was Karl Ruhrseitz.

On the same day, Jan. 23, Fritz Kreisler, with his accompanist, Carl Lamson, was received with enthusiasm by an audience which filled the Murat Theater. The concert was a wonderful example of Mr. Kreisler's inimitable art. Included in the program were Mozart's Sonata in B Flat, the Adagio and Fugue in G Minor of Bach, and numbers by Corelli, Tartini, Debussy, Lehar-Kreisler.

The Indianapolis Matinée Musicale offered its members a splendid program of chamber music recently in the Masonic Temple, presenting for the first time the Reuter-Samietini-Wallenstein Trio, which was heard in the Trio in G Minor of Chausson (first time here), "Miniatures" by Frank Bridge. An Andante by Dvorak and works of Mendelssohn and Brahms.

Rudolph Reuter, who has been giving lecture-recitals here in the last three seasons, discussed and played Brahms at the meeting recently held at the Propylaeum. As a brilliant pianist and interesting lecturer, he has many friends among the musical people in this city.

The opera "Die Toten Augen" was reviewed and analyzed at a meeting of

the Harmonie Club, held in the Little Theater, with Grace Watson Duckwall as hostess. Excerpts were sung and played by Mrs. James Ogden, Charlotte Lieber, Asel Spellman Stitt, Jessamine Barclay Fitch, Dorothy Knight Green, Louise Mason Caldwell, Paula Kipp and Pauline Schellschmidt. Guests who contributed to the program were Loretta Van Meter, Marguarite Billo, Berenice Reagan and Susan Woodbury.

A Sunday afternoon program at the Herron Art Institute was divided between Willard MacGregor and Hugh McGibeny.

### Grainger and Laros Share Dual Duties with Easton Symphony

EASTON, PA., Jan. 29.—A high water mark in the history of the Easton Symphony was reached on Jan. 20, when an enthusiastic welcome was given to Percy Grainger. The program consisted in large part of Mr. Grainger's compositions, two of which, "Shepherd's Hey" and "Colonial Song," Mr. Grainger conducted. Vocal parts were taken by Anna Ziegler, soprano, and Thomas Britton, tenor. The most pretentious number, however, was Grieg's Concerto for piano and orchestra, with Earle Laros, conductor of the orchestra, at the piano, and Mr. Grainger conducting. The climax was reached in the final number, Mr. Grainger's "Gumsucker's" March, with Mr. Grainger at the piano and Mr. Laros conducting. M. H. C.

### Lincoln School Musicians Heard

LINCOLN, NEB., Jan. 29.—The tenth annual mid-year concert of the Lincoln High School was given recently. The first part of the program, devoted to vocal music, included a cantata, "Lore from the Saga of Eric the Red," by the combined selective choruses. H. O. Ferguson, director, and Helen Stowell, soloist. The combined glee clubs sang three numbers a cappella. The second part of the program was given by the High School Symphony, under the direction of Charles B. Righter. The Lincoln High

School Orchestra, under Charles B. Righter, presented a program of symphonic music in the Temple Theater, on a recent afternoon, under the auspices and for the membership of the Matinée Musicale. The program included the "Don Quixote" Suite by Safranek, Ballet Music from "Faust" and several short compositions. H. G. K.

### Pennsylvania Club Flourishes

[Continued from page 5]

Clef Club, composed of girls of high school age who have attained facility in music. It began with a group of pupils whose teachers were members of the Monday Music Club; from this class came the idea of a club for all girls who cared sufficiently for music to study and pass the tests required for membership.

Applicants are required to play or sing for three members of the adult club, the tests being conducted in such a way that the identity of the judges and the applicants is unknown until after the verdict has been pronounced. The Clef Club has its own officers and committees, but counsel is given by members of the Monday Club in every desired way.

### Williston, Town on Dakota Plains, is Hospitable to Musicians

WILLISTON, N. D., Jan. 29.—Though Williston is situated on the Western plains and has a population of but 4500, it is hospitable to music. The Men's Club of the First Lutheran Church sponsored a concert by Per Bolstad, Norwegian violinist. The Schubert Club, an organization of twelve members, gave Cowen's cantata, "The Rose Maiden," in the Congregational Church. The Thursday Musical Club, including many prominent women of the community, presented Mrs. Edward MacDowell in a lecture and piano recital. The choir of the First Lutheran Church sponsored a recital by Clea Sorbo, lyric soprano of Minneapolis. A. M.

## LONG BEACH HAPPENINGS

### Josephine Lucchese, Chief Yowlache and Club Members Give Programs

LONG BEACH, CAL., Jan. 29.—Josephine Lucchese, coloratura soprano, was presented in concert in the Municipal Auditorium recently by Kathryn Coffield, director of the Seven Arts Society. "Una voce poco fa," from "The Barber of Seville," and "Je suis Titania," from "Mignon," were included in the program, with groups of Italian, French, Spanish and English songs. Dorothy Borchers accompanied.

Chief Yowlache, of the Yakima tribe, who has a bass voice of rare quality, was presented at the Ebell Club. On his program were songs by Lieurance, Troyer and Cadman. "Chant of the Four Hills," by Grunn, still in manuscript, was an outstanding number. Frances Stilts Campbell, was the accompanist. Readings by White Road, a young daughter of Chief Yowlache, were accompanied on a tom-tom by her father. The program was arranged by Mrs. O. G. Hinshaw, program chairman.

An exceptionally fine program was recently given by members of the Woman's Music Study Club. French composers were represented. The performers were Mrs. Robert Cutting, Lois Cook, Mary Ellen Good, Eva Anderson, Ruth Foster Herman. Accompanists were Mary E. R. Foreman, Mrs. A. J. Keltie and Mae Gilbert Reese. Mrs. Wilbur R. Kimball is club president. The program chairman is Ruth Parkinson.

Two performances of Cadman's "The Sunset Trail" were given by the Cadman Choral Club, directed by Rolla Alford, recently. The first was in the First Baptist Church, and the second in San Pedro, at the Y. M. C. A. Eva Anderson's orchestra, and Dorothy Bell Alford, pianist, accompanied the singers. ALICE MAYNARD GRIGGS.

WALLA WALLA, WASH.—Mu Zeta, of Mu Phi Epsilon, honorary music fraternity, has inaugurated a series of constructive musical meetings.

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## RUFFO WINS HEARTY OVATION ON RETURN

### Philadelphia-Scala Forces Score in Performance of "Otello"

By W. R. Murphy

PHILADELPHIA, Jan. 30.—An outstanding dramatic performance of "Otello," marked the re-appearance of Titta Ruffo as an operatic artist in the Metropolitan Opera House—the scene of his first American triumphs. The production, staged by the Philadelphia-La Scala Company, was rich in theatrical and tonal values, and the scene even surpassed in enthusiasm the night in 1911 when Mr. Ruffo made his entry in another Shakespearean rôle, Ambroise Thomas' "Hamlet." As *Iago*, Mr. Ruffo gave a masterly characterization of the part, and was rewarded with almost countless curtain calls and excited cries of "Bravo" and "Bis."

This performance was the first of a series of five for which Mr. Ruffo has been booked in Philadelphia, and marked the organization's return from a tour under the guidance of the Pelosi brothers.

Fortunato de Angelis, as the *Otello*, achieved a triumph of his own, acting with great vigor and singing beautifully. Muriella Cianci, daughter of the new president of La Scala, while at first manifestly and excusably nervous, (this was her debut under such auspices) entered adequately into the splendid team work of the production as the evening went on, and in the last act was especially good, singing the Willow Song and the Ave Maria finely. Paolo Calvino, Salome Zbetniew, Henri Scott and Giuseppe Marchitti gave admirable support which welded the performance into a genuine music drama, and Pirro Paci conducted the great score in the same spirit.

Following came a delightful diversion, "Fantastique," by the Littlefield Ballet, well conducted by Walter Grigaitis.

The concert hall of the Curtis Institute was filled for the fine concert complimentary to the students last Sunday afternoon, by Josef Hofmann and Lea Luboshutz. Mme. Luboshutz gave the Bruch G Minor Concerto for violin, with Mr. Hofmann playing a piano arrangement of the orchestra score. Of even more artistic importance was the magnificent reading given the Frank and Brahms sonatas for piano and violin. Both executants played throughout the program without copy, despite the complexities of the partitions.

On Thursday evening the Reading Seashore Band, composed of employees of the Reading Railroad, under the efficient direction of John L. Snyder, gave an interesting program, stirringly played. The March from Moszkowski's opera, "Boabdil," Sibelius' "Finlandia" and Goldmark's "Sakuntala" Overture

were admirably presented. Mr. Martinelli was the soloist, singing with his best art such familiar things as "Celeste Aida," an aria from "Pagliacci," "La Donne e Mobile" and "E Lucevan le Stelle."

On Sunday evening the Stanley Music Club met at the Stanley Theater, with John Charles Thomas as guest artist. This baritone scored one of the local successes of the season. Of historical interest was the Invocation to Peri's "Eurydice," and genuine operatic accent characterized "Eri Tu" from "The Masked Ball." Exquisitely clear diction marked the final English group, including Frank Bridges' "Love Went a-Riding" and Herbert Howell's "Old Skinfint."

The season of Monday Morning Musicals, under the direction of Mrs. Harold Ellis Yarnall, closed during the week,

### "L'AMORE" APPLAUDED IN CITY OF BROTHERLY LOVE

PHILADELPHIA, Jan. 29.—The Metropolitan Opera Company presented "L'Amore dei Tre Re" in the Academy of Music on Jan. 25 with a cast approaching the ideal. The only flaw in the performance was that probably because of lack of rehearsal, both Edward Johnson as *Avito*, and Lawrence Tibbett as *Manfredo*, were too dependent on the prompter. Both these artists, who are admirably fitted by temperament, taste, physical appearance and histrionic gifts for their places in the Montezzi music play, were appearing in it for the first time this year. Mr. Johnson is a romantic *Avito*. Mr. Tibbett's *Manfredo* is a dramatic concept of fine sincerity.

Lucrezia Bori was an exquisite *Fiora*. She was in excellent voice. Save for the fact that somewhat hampering draperies interfered with her movements in the battlement scene, she displayed throughout an unerring response to the poetry of the drama and the significance of her rôle. Pavel Ludikar, the *Archibaldo*, disclosed a gratifyingly fresh voice, though one of somewhat uneven quality.

Subordinate parts were taken by Mary Bonetti, Grace Anthony, Dorothea Flexer and Angelo Bada, the last-named raising his rightly-keyed *Flaminio* almost to the status of a major rôle.

Tullio Serafin read the subtly articulate score with full regard for its qualities of high inspiration.

Giovanni Martinelli, in admirable voice, delighted his auditors in a Sunday night recital, given in the ballroom of the Penn Athletic Club on Jan. 23. After the first group of songs he duly gauged his tone production to the requirements of a comparatively small auditorium. His numbers included "Benedicimi Tu" from "The Jewels of the Madonna," "Cielo e Mar" from "La Gioconda," and "Vesti la Giubba." Among appreciated encores were "E Lucevan le Stelle," from "Tosca," and "Rimpianto" by Toselli. Flora Greenfield, soprano, was the co-artist, offering *Micaela's* aria from *Carmen* and other songs. She joined Mr. Martinelli effectively in the Tomb Scene from "Aida." Salvatore Fucito presided ably at the piano.

H. T. CRAVEN.

### Lima Club Gives Concert

LIMA, OHIO, Jan. 29.—A recent recital of the Women's Music Club, provided by the piano department, brought forward Susan Humston Macdonald, Mmes. P. Reade Marshall, J. E. Dexter, Charles Preston and Gooding; Aileen Scott, Mrs. J. C. High, Mrs. Charles Curtiss, Bernardine Taubken Dimond, Millie Sonntag Urfer, Vera Rousculp, Violet Lewis, Mrs. Melvin Light, Leona Feltz, Mrs. Siferd and Bernadette Blanchard.

H. E. H.

with the appearance, in the Penn Athletic Club ballroom of Helen Traubel and Hans Kindler. Miss Traubel's five songs in English showed a sparkling facet of her art. Mr. Kindler offered a novel arrangement for 'cello of Sibelius' "Valse Triste," Ravel's "Habenera," and a spirited Tarentella by Piatti.

Percy Grainger was warmly received in his only local recital in recent seasons on Jan. 27 in the Academy Foyer. A group of Brahms Intermezzi was delectably played. Music by Bach, Scarlatti, and Paradies opened the program. The last part included some of the folk-music in which Mr. Grainger excels, including his own "Londonderry Air" and "Country Gardens" and "Turkey in the Straw."

One of the most satisfying of the groups of younger musicians is the Jacobinoff-Wissow-Folgmann Trio, which gave a fine program on Sunday afternoon at the Graphic Sketch Club.

### EUROPEAN ARTISTS NAMED FOR JUDSON'S MANAGEMENT

Among the fourteen new artists announced by Concert Management Arthur Judson for next season are seven who will make their first American concert tours.

Foremost among these will be Béla Bartók, Hungarian composer, who will appear as guest conductor and pianist with many important orchestras to play his recently completed work for piano and orchestra.

Sir Thomas Beecham also plans a trip to America and will be under the Judson banner.

Three European singers who will spend a part of the season with the Chicago Civic Opera will make a tour under the Judson Management. These are Marie Olszewska, contralto, who has won considerable reputation at the Vienna Staatsoper and other Opera Houses of Central Europe and at Covent Garden; Emil Schipper, baritone, who sang last season at Covent Garden; Heinrich Sehlusnus, also a baritone, who has won distinction in German and Italian opera and in recitals. Beatrice Harrison, English 'cellist, is also listed among the newcomers, as is Vladimir Horowitz, Russian pianist, whose debuts in New York and Philadelphia will be with the Philadelphia Orchestra.

Other new names added to the Judson list are Feodor Chaliapin, bass; Giovanni Martinelli, tenor; Mabel Garrison and Louise Lerch, sopranos; and Cecilia Hansen and Frances Berkova, violinists.

## PHILADELPHIA CIVIC "CARMEN" IS LIKED

### Excellent Performance Has Many Points of Fine Achievement

By H. T. Craven

PHILADELPHIA, Jan. 29.—In the performance of "Carmen" given on Jan. 28 by the Philadelphia Civic Opera Company in the Metropolitan Opera House, meritorious accomplishment far outweighed deficiencies.

Frances Peralta in the title rôle offered an interpretation that was rather remarkably in accord with the original Merimé concept of the character. She was neither a too-realistic Gypsy, nor the unreal conventional coquette. Her portrayal had passion and veracity, and was also instinct with sufficient charm and magnetism to explain José's infatuation. Vocally, Miss Peralta was uneven in the opening act, but later a tendency to wander from the key was overcome and she sang with fine fluency and dramatic feeling. It may be noted that this *Carmen* actually played the castanets in the Lillas Pastia scene, performing on these tricky little instruments with a technical skill rare in opera.

Ulysses Lappas was a convincing José, with satisfying vocal equipment and a keen sense of character values. Ivan Ivantsoff really triumphed over the pitfalls of the *Toréador's* theatrical and ever-effective song. After a somewhat uncertain beginning, Irene Williams rose to her opportunities as *Micaela*, scoring deservedly in the lovely aria of Act III. Subsidiary parts were competently handled. Ruth Montague was *Mercedes*; Helen Botwright, *Frasquita*; Piotr Wizla, *Zuniga*; Albert Mahler, *Remendado*; Reinhold Schmidt, *Dancairo*, and Theodore Bayer, *Morales*. Alexander Smallens presided masterfully over the orchestra, drafted from Leopold Stokowski's organization, while the Civic Company's well trained chorus covered itself with glory.

It was regrettable that the stage settings were lacking in pictorial conviction, with the opening and closing acts far more suggestive of the Nuremberg of "Faust" than the Seville of "Carmen." The ballet was elaborate, but its performances were somewhat removed from the highly distinctive methods of Spanish dancing. There was an enthusiastic capacity audience.



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## Week of Opera at Metropolitan

[Continued from page 9]

vengeful. But the outward bonhomie was belied by the malice in his expressive voice.

Nanny Larsen-Todsen accomplished a *Brünnhilde* fully as excellent in vocalization and dramatic verity as her characterization on Jan. 14. The *Siegfried* of Rudolph Laubenthal was amply heroic in tone and attitude, and the *Gunther* of Friedrich Schorr was again distinguished by singing of resonant beauty. Karin Branzell repeated her noble reading of *Waltraute's* admonitions.

Gustav Schützendorf as *Alberich*, Editha Fleischer as *Gutrune* and *Woglinde*, Phradie Wells as *Wellgunde*, Henriette Wakefield and Marcella Röseler as *Norns*, and Max Altglass and Arnold Gabor as the *Two Men* completed the cast. R. C. B. B.

## The Second "Barber"

The season's second performance of "The Barber of Seville" was given on the evening of Jan. 27, with Mario Basiola in the name-part, Mme. Galli-Curci as *Rosina* and Mario Chamlee as *Almaviva*. Owing to the fact that Mr. Chamlee's wife, Ruth Miller, was the victim of a sudden attack of appendicitis, it was not known until an hour before the performance whether he would be able to sing, and Mr. Tokatyan held himself in readiness at the opera house. There was, however, no trace of anxiety in Mr. Chamlee's performance and both vocally and histrionically he was in excellent form. Mme. Galli-Curci won much applause for her "Una Voce Poco Fa" and for the Proch Variations which she sang in the Music Lesson Scene. As encore she sang "Home, Sweet Home" to her own accompaniment. Ezio Pinza sang *Don Basilio* and the lesser rôles were capably filled by Miss Wakefield and Messrs. Malatesta, Reschiglian and Paltrinieri. Mr. Bellezza conducted.

J. A. H.

## "Turandot" Benefit

If the players at the Metropolitan are tired of "Turandot" they gave no signs of it Friday afternoon, Jan. 28, at the performance given for the benefit of the Free Milk Fund for Babies. On the contrary, it came very close to being the best of the many performances given. Maria Jeritza was in excellent voice and splendidly vital in the title rôle. Giacomo Lauri-Volpi was the Prince for the last time this season and sang in such a fashion as to make his departure truly regrettable. Other parts were well taken by Max Altglass, the *Emperor Altoun*; Pavel Ludikar, *Timur*; Martha Atwood, *Liu*; Giuseppe De Luca, *Angelo Bada* and Alfio Tedesco, *Ping*, *Pang*

and *Pong*, respectively; George Cehanovsky, a *mandarin*; Louise Lerch and Dorothea Flexer, *two maids*. Tullio Serafin conducted. E. A.

## A Benefit "Aida"

For the benefit of the French Hospital, a performance of Verdi's "Aida" was given on Saturday evening, Jan. 29, with Maria Müller in the name-part and Marion Telva as *Amneris*. Mr. Martinelli was *Radames*, and Mr. Danise, *Amonasro*. The remaining rôles were assumed by Messrs. Rothier and Macpherson and Tedesco, and Mme. Ryan. Tullio Serafin conducted. J. D.

## Ultra-Modern Works Given

[Continued from page 11]

and an expressive finesse that constitute beauty.

Of the offerings presented by the International Composers' Guild, the most memorable are Ravel's "Madagascar Songs" and Casella's "Farewell to Life." In his evocations of primitive life, Ravel has followed the tendency toward simplification, which has characterized his later compositions. The vocal line is recitative, with only hints of melodic intention, while the piano, flute and 'cello supply a commentary of tenuous texture. The music has sensuous charm and a strange, remote beauty. In the ingenuity of tone color from three instruments, Ravel discloses the mastery of his medium that is the most delightful characteristic of his fine artistry.

Casella's setting of the four poems from Tagore's "Gitanjali" was originally composed eleven years ago for voice and piano. The new scoring for chamber orchestra was written last summer, and the performance of the revision was reserved for this concert. One cannot but feel that in the process of elaboration, the songs have suffered a transformation that is not altogether beneficial. The orchestration seems at times to be overweighted in relation to the vocal line, and the scoring strains too palpably for effect.

Yet the music attains summits of moving intensity and conveys a sincere emotion. The solemnity of the theme is matched by the dark texture of harmony and the sombre mood of the thematic material. Miss Greta Torpadie was a very satisfactory interpreter of both the Casella and Ravel works—so satisfactory, in fact, that she was asked to repeat the second of the "Madagascar Songs."

## Krenek Music Given

The two movements of Ernst Krenek's "Symphonische Musik" contained a notable amount of that quality which the Germans call "stimmung" and thereby connote more than the English word "feeling." The writing is sharply delineated, nervous and taut, with a flair for intellectual subtleties, and the harmonic flavor is acid. There are several interesting technical devices—for example, the opening portion of the slow movement in which a solo doublebass voices a dolorous monologue that is joined successively by the 'cello, viola and two violins, and after the climatic ensemble, the instruments drop out one by one, leaving the doublebass alone again.

Malipiero's "Ricercari" was given an admirable performance by Mr. Klemperer, but a second hearing of the work did not change the opinion formed by the writer at the time it was played in Washington. As a display of contrapuntal dexterity, it has merits, but its musical content is small and negligible.

The excerpts from Paul Hindemith's dance-pantomime, "Der Dämon," exhibited an attempt at the macabre that does not succeed in being convincing without dancers and a decor. With the added stimulation of horrific sights, the music might attain some potency in producing shivers, but unaided, it fails of effect. The theme of the demon, entrusted to a strident trumpet, has a certain stirring bluster, and there are some touches of morbidity in the instrumentation that cause momentary stirs, yet the music as a whole seems sterile.

## "Judith" at Chicago

[Continued from page 3]

and score. The fusion of this manner with old-fashioned operatic ideas of *décor* and management of crowds could not be expected to be wholly successful. Throughout the work, however, Miss Garden made one feel her ardent championship of Honegger's music and her faith in its value.

Cesare Formichi was admirably cast as *Holopherne*, and, like all the other members of the cast, sang without any apparent unease in the trying tonalities Honegger has imposed. The wooing of *Judith* was a high spot of excitement for those who had come for a dramatic thrill. But it was intrinsically no more dynamic than scenes already portrayed on the Auditorium stage in performances of "Tosca" or "The Jewels of the Madonna."

An especially effective scene was that of the lamentations of Bethulia, in the first act, where the beautiful voice of Louise Loring was used magnificently. Clara Shear, as the *Serving-Woman*, contributed a scene of surpassing skill outside *Holopherne's* tent. It was a most difficult task, and the admirable young soprano accomplished it with superb effect. Edouard Cotreuil was an imposing *Ozias*, José Mojica's voice was most effective in several passages. Theodore Ritch was a Soldier.

## Chorus Wins Praise

Unbound admiration was evoked by the chorus, which sang superbly some choral passages which are monuments of conflicting tonalities. It is said the chorus master, Attico Bernabini, exercised genius in clarifying in the minds of his choristers the severe problems presented in the score. For, while Honegger's music is intelligible both to the eye of the musician and the ear of the seeker after nuance, it is staggering to seek for cues in such a dim wilderness. Rhythmic matters also presented endless complications, though Honegger's exceedingly free use of cross-rhythms did not, as it proved, lend unwonted variety to his score. The ballet danced effectively in the final act.

Charles Moor, though not named on the program, was responsible for the stage action, which he has laid out in a reactionary fashion, but which was perfectly achieved. With Giorgio Polacco, he shared curtain calls with Miss Garden and other principals.

Mr. Polacco's conducting was firm, and under his bâton the opera held together splendidly. It is quite likely that he

## Guggenheims Again Arrange Band Concerts for New York

Another series of free concerts by the Goldman Band will be given for the people of New York next summer, under the sponsorship of Murry and Daniel Guggenheim. The band will be heard in forty concerts on the Central Park Mall, on Monday, Wednesday, Friday and Sunday evenings. In addition, the band will give thirty concerts on the remaining evenings of the week on the campus of New York University. The series will begin June 6 and extend until Aug. 13.

was not convinced of the beauty or sincerity of the work, and certainly he did not seem to think he had another "Aida" to unfold. One must, after all, wait until the company puts "Judith" on next year, as it surely will do, before deciding whether it is a work with good intentions that have failed from collaborators' inexperience in the necessities of the stage, or whether it is indeed a genuine masterpiece, which the company has failed to understand and to present in a style harmonious with its spirit.

## "Schicchi" Revived

"Gianni Schicchi," revived after seven or eight years, proved under Roberto Moranzoni's masterful hand to be a work of the most captivating charm. The musical quality of the work was a fundamental ground of the enjoyment it caused at both hearings, in conjunction with "Judith," though if so light a work as this had to be billed with Honegger's opera, it was exceedingly unwise to give the comedy first.

Giacomo Rimini accomplished the title rôle capably, employing a lisp and a most amusing tone of voice as he imitated the dead *Buoso*. Eide Norena sang exquisitely, and made a most winsome appearance as *Lauretta*, and Charles Hackett was a very invigorating *Rinuccio*. The greedy relatives were very well played by Maria Claessens, Alice D'Hermonoy, Lorna Doone Jackson, Lodovico Oliviero Désiré Defrère, Antonio Nicolich and Virgilio Lazzari. Vittorio Trevisan gave a most genial performance as the tottering *Doctor*. Giovanni Polese was the *Notary*, and the witnesses to the falsified will were Gildo Morelato and Max Toft. EUGENE STINSON.

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## Insull Reviews Chicago Opera Situation

(Continued from page 27)

purely monumental. It must be commercial; and not only self-supporting, but it must be profitable. It is not worth the effort, in a community where opera has to be supported by private subscription, unless in building a home for opera we can look forward to that building being profitable and contributing some portion, and eventually the whole, of the expense now borne by those who are patriotic enough and have the means to subscribe to our guarantee fund.

"We have in mind building an opera house about the size of this house, so far as capacity is concerned. Probably with fifty per cent more space on the ground floor and a third less number of boxes. Naturally, we hope to have every possible modern equipment.

"There will also be a smaller house on the same property for light operas, recitals, concerts and rehearsals. Around and over these two theaters will be built a thoroughly modern office building suitable to serve its part in the enlargement of the business center of the city, which we contemplate it is likely to bring about.

"There is just one trouble in connection with carrying out such a scheme. That is the question of raising the necessary funds.

"It is not a small enterprise. It would not be worth while for us to devote ourselves to the carrying out of a small enterprise, as we have to house a large business undertaking and require large financial resources to maintain it.

### Cost Considered

"The cost will run to somewhere between fifteen and sixteen millions of dollars. Probably about half of the amount necessary will be raised by the sale of bonds, the arrangements for the underwriting of which have already been made. The balance of the money required will be raised by the sale of preferred stock, and I have no doubt that this community will readily absorb, as a matter not only of good investment, but of civic pride and of civic duty, the preferred stock of so laudable an undertaking.

"We start paying off the securities within three or five years of the time that the house is opened. All that stands between us and carrying out such a scheme is the question of the willingness of the Chicago public to provide us with the fifteen or sixteen million dollars. On the other hand, if we are able to raise the money—and I have every confidence that we will be able to do so, as the scheme is a commendable one, not only from an artistic but from a financial point of view—we will rear a home for opera that will last long after we have gone, and as we propose to apply a large portion of the saving in interest from year to year, as the securities are paid off, our expenses will be proportionately reduced year after year.

"Ultimately and, not only possibly but probably, within the life time of many of those present such an enterprise will not only provide us with a home for opera free of charge, but with funds enough to pay any deficit on our season's operations and also to provide funds for other forms of musical en-

tertainment and musical education for the people.

"If this plan goes through, still later and not so long off but that there will be some around to witness it, we will have created a great civic foundation which will have income enough to educate artists, musicians, choristers, dancers and technicians, and to add prestige to this community as an artistic and musical center.

"Naturally, a scheme of this character will require a great deal of work, and I would be very loath to undertake it unless I had men like my colleague, Mr. Stanley Field, and my colleague on the committee of management, Mr. Ernest Graham, to co-operate in dealing with the matter, as it needs men of that character who are authorities not only on the building, but the operation of the institution we have in mind.

"I am hoping that when I meet you here a year from now, I will be able to say something more of having carried the plan somewhat further along the road toward success."

### Long Tour Begun

The season which ended last night was the fifth the company has given as a civic institution. During it, ninety-one public performances of thirty-three operas had been given in Chicago; three had been given in Milwaukee, and four had been given privately for various industrial or scholastic groups. Charles Wakefield Cadman's "A Witch of Salem" was given its world premiere. Honegger's "Judith" was sung for the first time in America. Giordano's "La Cena delle Beffe" and D'Albert's "Tiefeland" were given first Chicago performances. "Tristan and Isolde," "Don Giovanni" and "Gianni Schicchi" were revived. "Aida," "Trovatore" and "The Jewess" were given five times each; operas heard four times were "La Cena delle Beffe," "The Jewels of the Madonna," "La Bohème," "Carmen" and "Tristan and Isolde."

The company left Chicago by special train after the Saturday night performance, to open a two weeks' season in Boston on Jan. 31, with Miss Muzio in "Aida." The annual spring tour will continue after Boston, the company opening in Baltimore Feb. 14, and ending its journey at Akron, Ohio, March 22. Outside the Boston repertoire of sixteen operas, the company will use a repertoire of twelve works for the forty-one performances in the seventeen cities it will visit thereafter. "Resurrection" heads the list with eleven hearings on the road in addition to its Boston performance. The itinerary includes Baltimore, Washington, Pittsburgh, Buffalo, Cincinnati, Chattanooga, Birmingham, Jackson, Houston, San Antonio, Dallas, Tulsa, Joplin, Wichita, St. Louis, Detroit and Akron. The underwriting in these communities totals \$1,162,500.

### Walla Walla Conservatory Gives Concert

WALLA WALLA, WASH., Jan. 29.—The Walla Walla College Conservatory gave a faculty concert recently which was attended by a capacity audience. Those taking part were Mr. Johnson, Mrs. Reith, Gladys Manchester Walin and Irene Brown.

### Bauer Appears in Capital as Legion Chevalier

WASHINGTON, Jan. 29.—Harold Bauer, through the courtesy of the Elizabeth Sprague Coolidge Foundation, was presented in the Chamber Music Auditorium of the Library of Congress, Monday afternoon, Jan. 24, in a superb program of early French, German and Italian clavier music. Mr. Bauer appeared as a Chevalier of the Legion of Honor for the first time, wearing the little red ribbon which had just been presented to him by the French Government.

DOROTHY DEMUTH WATSON.

### Orchestra in Milwaukee

#### Faces Money Difficulties

(Continued from page 1)

played this program. He had also held three or four rehearsals for the second concert. Rehearsals were stopped immediately, and now the entire project is doubtful.

Three wealthy men of Milwaukee—William O. Goodrich, Michael Cudahy and Albert Friedman—were among the chief promoters of the orchestra. Mr. Goodrich has left the city because of ill health, and the remaining members of the board will make no decision until he returns. Special effort will be needed to liquidate the debt of more than \$4300, as contributions, in private pledges, do not amount to more than \$1800.

In the meantime, prospects are that Milwaukee will have no symphony orchestra for the balance of this year.

C. O. SKINROOD.

### Anna Graham Harris Leads Hackensack Chorus

HACKENSACK, N. J., Jan. 26.—The eleventh subscription concert of the Woman's Choral Club, Anna Graham, musical director, given in the State Street School Auditorium on Jan. 19, proved an excellent and most satisfying evening of music. The soloists were Fred Patton, baritone, and Marion De Ronde, cellist. Mr. Patton sang two groups, by Mozart, Lehman, Hamblen and others. He was much applauded and responded with encores. Miss De Ronde was also pleasing in Boellmann's "Symphonic Variations" and shorter pieces. Miss Harris infused remarkable spirit into the chorus, which distinguished itself in every way. Choral numbers included the "Salutation" of Gaines, "Banks O' Doon," arranged by Deems Taylor, Victor Harris' "Ghosts," Schubert's "The Almighty," and "Slow, Horses, Slow" by Jalowicz.

### Daughter is Born to Mr. and Mrs. Victor Harris

A daughter was born to Mr. and Mrs. Victor Harris at their home, 140 West Fifty-seventh Street, on Jan. 30. Cecilia is the name bestowed on her. Before her marriage Mrs. Harris was Catherine Lawrence Richardson. Mr. Harris, who is a vocal teacher, is known also as conductor of the Saint Cecilia Club.

## Minneapolis Forces, on Tour With Verbrugghen, Will Play in New York

(Portrait on front page)

The Minneapolis Symphony, which Henri Verbrugghen will conduct in its first New York appearance in three years on Monday evening, Feb. 7, in Carnegie Hall, will celebrate its silver anniversary next November. The orchestra is on a three weeks' tour, fulfilling engagements in Iowa City, St. Louis, Agricultural and Mechanical College, Miss., New Orleans, Laurel, Atlanta, Evansville, Bloomington, Lexington, Washington, Lancaster, New Castle, Pittsburgh, Dayton, Champaign and La Porte, Ind.

The concert in New Orleans on Jan. 31 was planned especially to commemorate the twenty-fifth anniversary of the Philharmonic Society of that city, and a performance of Beethoven's Ninth Symphony was given under Mr. Verbrugghen. A chorus of 250 had been recruited by the Philharmonic Society, of which Corinne Mayer is president. The soloists were Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Fraser Gange, baritone.

The program for the New York concert as already announced, embraces the Franck Symphony, the Overture to "Iphigenia in Aulis," "Till Eulenspiegel" by Strauss and Ibert's "Les Escapes." The Minneapolis Symphony made its last appearance in New York on April 14, 1924.

### Sedalia Club Presents Historical Program

SEDALIA, Mo., Jan. 29.—The second of a series of study programs with "Epochs in Musical Progress" as the general theme was presented by the Helen G. Steele Music Club before a large assemblage on a recent morning. Mrs. George W. Derfler was chairman. Augmenting the study program were vocal and instrumental numbers and music by a chorus. Composers brought to mind were Palestrina, Lassus, Purcell, Bach, Handel, Couperin, Scarlatti, Paradies, Mozart, Beethoven, Schubert, Mendelssohn, Schumann, Liszt and Chopin. Several guest soloists were heard. Mrs. Edwin F. Yancey, Mrs. Paul Barnett and Mrs. Ruth Lightfoot and Miss Mabel DeWitt were accompanists. Soloists were Mrs. Charles Bard, Mrs. W. E. Scotten, Ethel L. Gray, Mrs. F. M. Ross, Mrs. Paul Bertheouz, Mabel DeWitt, Melvina Gledhill, Ella Kuhn, Ruby Turner and Stanley Shaw.

L. D.

### Winnipeg Symphony Continues Series

WINNIPEG, Jan. 29.—A capacity audience greeted the Winnipeg Symphony, led by Hugh C. M. Ross, which gave its third concert of the 1926-27 series, under the auspices of the Winnipeg Orchestral Club, in the Metropolitan Theater. The program, excellently played, included the Overture to "The Merry Wives of Windsor," Schubert's "Unfinished" Symphony, and "Finlandia" by Sibelius. Maria Frankfort, soprano, sang "Adieu Forêts" from Tchaikovsky's "Jeanne d'Arc."

M. M.

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# People and Events in New York's Week

## ARTISTS COACH WINNERS OF MUSIC WEEK CONTESTS

Hutcheson, Saenger, Bendix and Burck  
Direct Ensembles for Gold Medal  
Winners Concert

Ernest Hutcheson, it is announced by Isabel Lowden, director of the New York Music Week Association, is coaching the piano ensembles which will take part in the gold medal winners' concert to be given in Carnegie Hall on March 23. The piano ensemble numbers include the D Minor Concerto of Bach for three pianos and strings, the Vivaldi-Bach Concerto with string accompaniment and Mozart's Sonata in D for two pianos. The performers will be gold medal winners of the New York Music Week Association for the past three years. They range in age from eleven to eighteen years.

Under the direction of Oscar Saenger, a triple quartet of gold medal winners is preparing a group of Beethoven songs with string accompaniment in celebrations of the Beethoven centenary. Mr. Saenger will conduct this ensemble on the evening of the concert.

Two string ensembles have been rehearsing under the direction of Max Bendix and Henry Burck, who, assisted by a guest conductor, will direct the performance of the strings. A work as yet unchosen, in which both ensembles are to take part, will be conducted by the guest conductor. The junior ensemble, made up of children between the ages of ten and thirteen, will perform the Mozart Serenade in G. The senior ensemble will present a concerto grosso by Bach.

It is announced that the closing date for the acceptance of registrations for the coming music week contests has been extended to Feb. 21. This extension has been decided upon by request of many students.

### Freemantle to Observe Beethoven Centennial with Song Program

An unusual contribution to the observance of the Beethoven Centenary will be the program of Beethoven songs and duets to be presented by Frederick Freemantle, tenor, and Lillian Ginrich, soprano, in Aeolian Hall on Saturday evening, Feb. 5. The recital is sponsored by the Beethoven Centennial Memorial Committee, whose membership includes Mr. and Mrs. Thomas A. Edison, Dr. and Mrs. Albert Shaw, Mr. and Mrs. Edgar Stillman Kelly, Mrs. J. F. D. Lanier, Mrs. Reginald De Koven, Mrs. John Henry Hammond, Mrs. Henry P. Loomis and Elly Ney. With Richard Hageman at the piano, twenty-two of Beethoven's vocal compositions will be given, several of them for the first time in a generation. All except three of the numbers will be sung in English. Mr. Freemantle, as secretary of the committee, is devoting the present year to this work of promoting the Beethoven songs, regarding which he is an acknowledged authority. He will repeat his New York program later in several cities, under the auspices of musical clubs, schools and colleges.

### Ernesto Berumen Fulfills Many Engagements

Ernesto Berumen, pianist, was engaged to play for Station WEAJ on the afternoon of Feb. 4, and on the evening of Feb. 10, broadcasting over a chain of stations. Mr. Berumen will appear at New York University on Feb. 11 before a group of students, and on Feb. 15, assisted by Edna Bachman, soprano, and Richard Miller, bass, will give a concert at the Kew Gardens Club. The two assisting artists are pupils of Frank La Forge. On Feb. 20, Mr. Berumen presents a concert of Spanish music in Aeolian Hall, playing works by De Falla, Turina, Albeniz and Granados.

### Stassevitch Gives Recital at Mannes School

Paul Stassevitch, violinist, gave the first of the artists' recitals at the David Mannes Music School on Jan. 17, to an audience which overflowed into the ad-

joining library and reception hall. Accompanied by Mrs. Stassevitch at the piano, he was heard in a program which began with the Bach-Kreisler Preludium and had as its central work Tartini's "Devil's Trill" Sonata. A second group included Bloch's "Nigun," the Juon "Valse Mignonne" and Saint-Saëns' Rondo Capriccioso. Mr. Stassevitch concluded his program with Brahms' "Hungarian" Dance in B Minor, Cottenet's "Chanson-Méditation" and Sarasate's "Caprice Basque." Mr. Stassevitch is a member of the School's violin faculty.

### New York College of Music Pupils Heard

At a students' recital of the New York College of Music given in Carnegie Chamber Music Hall on Jan. 28, Bessie Etkin, Eugene Brandstadler, Luella Lindsay and Gerald Serly played the Op. 17, No. 5, String Quartet of Haydn; Rebecca Becker, soprano, sang songs by Tosti and Van Gelder. Anna L. Marin played Pinto's "Spanish" Fantasie for

harp; Elizabeth Herzog, pianist, was heard in the thirty-two Variations of Beethoven. Mae E. Zenke, contralto, gave songs by Gretchaninoff and Massenet; Dorothy Siegel played Eccles' Sonata in G Minor for cello. Dorothy Cashen, soprano, sang a "Forza del Destino" aria. Bessie Etkin played the first movement of Mendelssohn's Concerto. Mary Burlake, soprano, sang two songs by Prehozockago, and Joseph Funstein, pianist, played Schumann's "Faschingsschwank." It was an interesting concert in which promising talent was disclosed.

### New Works Listed for Friends' Concert

Zemlinsky's setting of the twenty-third Psalm will receive its first American hearing on Sunday afternoon, Feb. 13, when the Society of the Friends of Music, Artur Bodanzky, conductor, offers it as one of two "first times." Busoni's D Major Violin Concerto will also have its premiere orchestral performance with Joseph Szigeti as soloist.

## IN NEW YORK STUDIOS

Giacomo Quintano, violinist, who has given in New York and Boston historical recitals which were replicas of series given under the auspices of the New York Board of Education, announces a special course of class lessons for coaching in pedagogy and program-making.

Artists from Caroline Lowe's studios have been active lately. Myrtle Holmes Purdy, contralto, gave a recital recently in the auditorium of the Woman's Club in Jersey City, singing before a sizable and appreciative audience. Her songs were by Caccini, Saint-Saëns, Terry, Bohm, Scott, Rubinstein and others. Miss Purdy sang before the Rainy Day Club on Jan. 5.

Carrick Douglas, also from Mme. Lowe's studio, was soloist at Imogene Phillips' pupils' recital in Chickering Hall on Jan. 9. Mr. Ross gave Beethoven's "In questa tomba" and a "Floral Dance" by Ross.

At Maude Douglas Tweedy's class recital in her studio on Jan. 17 eighteen pupils were heard. They were Florence Paul, Jeanne Palmer, Elsie Sheerin, Anna Shartel, Charlotte Frankel, Vera Kane, Rae Muscant, Christina Sims, sopranos; Howard Tompkins, George Pancoast, Charles Beyer, Ralph Hudson, Giovanni Morelli, Benjamin Brush, tenors; George Jensen, Donald Fiser and Alexis De Graam, baritones, and Marion Raber, contralto.

Irene Malespina, soprano, and Marion Raber, contralto, gave a recital in Wurlitzer Auditorium on the afternoon of Dec. 18. Songs and a duet by Mendelssohn divided the program with operatic arias. Harold Genter accompanied.

Donald Fiser, of Miss Tweedy's studio, numbers among his engagements appearances for the Men's Club, New Rochelle, the American Legion Ball, the Dwight School Fraternity Club, the Alumni Arts Banquet at New York University, Knights of Columbus Banquet. Mr. Fiser is singing with the octet in "Beau Geste."

From the La Forge-Berumen studios: Frank La Forge, composer and pianist, resumed his teaching after a short Christmas vacation spent in Toledo, as the guest of Dr. G. P. MacNichol.

Marie Houston, soprano, and Margaret Vernier, pianist, recently left New York for an extensive concert tour of Florida and other southern states. They will be heard in joint recital in most of the large cities in Florida.

Alice Bracey Taylor, pianist, has returned from a successful tour as accompanist to Julia Claussen, which extended through Arizona, Nevada and California. Miss Taylor is a pupil of Frank La Forge and Ernesto Berumen.

Lillian Hunsicker, soprano, was the assisting artist at a concert given by the Allentown Symphony in Allentown, Pa., on Jan. 10. Mrs. Hunsicker was heard in "Je suis Titania," from "Mignon" and "Lieti Signor," from "Les Huguenots."

Sara Newell, pianist, was heard in recital at the Crescendo Club on Jan.

## GODOWSKY WILL PLAY IN AMERICA IN NEW SEASON

Pianist is One of New Artists Announced  
By Wolfsohn Bureau—Fonss and Foldes to Make Debuts

Leopold Godowsky, who has not appeared on the concert stages of this country for five years, will return to begin his season under management of the Wolfsohn Musical Bureau early in October. He will be in America for the entire season, and is to make a coast to coast tour. Mr. Godowsky is one of several new artists announced by the Wolfsohn management for next season. Another new pianist is Leonora Cortez, the Philadelphia girl who has won reputation in Europe and America.

Arnold Foldes, 'cellist, will make his American debut next season. Johannes Fonss, Danish bass, who will make his formal American debut in April, although he has been heard here successfully in semi-private recitals, will remain in this country for a concert tour.

New names added to the list also include Lotte Leonard, German leader singer, who has been especially engaged for the Cincinnati Festival this season, and Ann Mack, the Kansas City lyric soprano, who made her debut last summer over the Atwater Kent Radio Hour and also sung two concerts under the same auspices later in the season.

### Frederick Gunster Scheduled for Recital

Frederick Gunster, tenor, will appear in recital in Aeolian Hall, on Friday evening, Feb. 11. Mr. Gunster's opening group will be made up of Schumann and Schubert songs, to be followed by four Rubinstein songs in English. Beethoven's "Adelaide" occupies a place by itself, this being especially fitting in that it commemorates the centennial of the composer's death. Mr. Gunster will present a group of Grieg numbers; and songs by Wolf, Strauss, Franz and Tchaikovsky form the final group. Mr. Gunster will be assisted at the piano by Charles H. Doersam, a member of the musical faculty of Columbia University. The recital will be under the management of Richard Copley.

### Institute Hears Rovinsky and Boyle

Anton Rovinsky gave a piano recital at the Institute of Musical Arts recently, described as a "program of parallels and contrasts." This was arranged to show the parallels particularly between works of Rameau and Debussy, Bach and Franck, Chopin and Casella, Beethoven and Satie, Liszt and Ravel, and Liszt and Scriabin. Mr. Rovinsky's recital was the fourth in the Institute Alumni concert series. George Boyle gave a recital at the Institute on Friday evening, Jan. 14, the fourth artists' recital of the season. Mr. Boyle, who is an instructor at the Institute, played works of Brahms, Schumann, Liszt-Busoni, Boyle and Debussy.

### Dillon Work to Be Introduced by Tandler

At the Adolf Tandler Little Symphony concert to be given Feb. 5 in the Biltmore Hotel, a new work of Fannie C. Dillon will be heard, a suite in three movements, "In a Mission Garden," Op. 52. These movements are entitled "Flowers of Gethsemane," "Story of the Bells," and "Humming-birds." This was orchestrated by Miss Dillon especially for this concert, in response to Mr. Tandler's invitation.

### Judson Announces Engagement of Horowitz

Concert Management Arthur Judson announces the coming of Vladimir Horowitz, young Russian pianist now touring Europe, for next season. Mr. Horowitz will make his American debut with the Philadelphia Orchestra.

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## GESCHEIDT MUSICALE

## Four Singers Please Hearers in Studio Event in New York

The recital given by singers of the Adelaide Gescheidt Studios on the evening of Jan. 26 was largely attended and brought enthusiastic comment on the quality of the voices and the skill with which they were used. Among others Miss Gescheidt presented Earl Weatherford, tenor, and Foster Travis Miller, baritone, by way of proving that aside from her many promising sopranos and contraltos she is equally successful in producing results with male voices.

Mr. Weatherford sang a group by Liszt, Korbay, Weaver and Ronald, and was so enthusiastically applauded that Kramer's "Pleading" was sung as an extra.

Mr. Miller likewise was heartily applauded for his presentation of works by Massenet, Hatton, Martin and Woodman. He, too, was recalled, adding Huntington-Woodman's "Sundown" to his group.

Mary Craig was an outstanding soloist among those presented. She gave obvious pleasure through her interpretations of numbers by Sacchini, Pierné and Brahms. Demands for an extra brought forth an Irish ballad—"I know where I'm Going."

Lastly, Louise Wills-Smith contributed in no small degree to the enjoyment of those in attendance, disclosing a contralto full and vibrant in compositions of Handel, Saint-Saëns and Fay Foster. Several duets added color and variety to the program. Anne Tindale provided the accompaniments.

## Dr. Russell Honored in Haywood Studio Event

A program was given by Melvin Hemphill, baritone, of the Pittsburgh Music Institute, accompanied by George McNabb of the Eastman School in Rochester in the Frederick W. Haywood vocal studios on the evening of Jan. 19. The guests of honor on this occasion were Dr. and Mrs. Alexander Russell. After the formal program, which consisted of groups in French and English, the guests were entertained by Jessie Ward Haywood, in readings from A. A. Milne, and by Mr. McNabb in two piano solos. The list of those present included John Barnes Wells, George Brown, Betsy Lane Shepherd, Mr. and Mrs. Anderson, Marjorie Greiner, Mr. and Mrs. William Stickle, Mr. and Mrs. Dudley Buck, Mr. and Mrs. James Woodside, Enrica Clay Dillon, Marie Morrissey, Harold Bryson, Ethel Wright and Tom Fuson, Solon Alberti, Mr. and Mrs. Roy Underwood, Eleanor Blake, Willard Vining, Herbert Rothwell.

## Erminia Ligotti Scheduled for Recital

On Thursday evening, Feb. 10, in the Town Hall, Erminia Ligotti, soprano, will give her New York recital, assisted by Michael Anselmo, violinist, and with Romano Romani as her accompanist. Miss Ligotti's program will begin with works of old Italians, Cesti, Pergolesi and Paisiello. An aria from "Mefistofele" will be included, and one from Mascagni's "L'Amico Fritz." Songs by Schubert, Weingartner, Fauré, and Vidal will precede works of later Italian and Russian song writers. In the English group, James P. Dunn, Richard Kountz, Hamilton Forrest and Harvey B. Gaul are to be represented, two novelties being introduced. Miss Ligotti has been heard in New York with the Manhattan Opera Company, at the Lexington Opera House.

## Margaret Anglin Aids People's Chorus

Margaret Anglin was guest of honor at the second mid-winter ensemble concert of the People's Chorus in the Town Hall on the evening of Jan. 29. To the piano accompaniment of Lorenzo Camilleri, Miss Anglin read Oscar Wilde's "The Happy Prince," the music being that of Liza Lehmann. The Chorus, seated in the auditorium, as usual, was heard in various numbers. Volunteer soloists were called from the audience and several responded. Chester Baris, pianist, was heard in numbers by Chopin. Miss Anglin was introduced by Robert E. Ely, president of the League for Political Education.

## Sciapiro Honors Hadley in Reception

Michel Sciapiro, violinist, teacher and composer, gave a musicale at his studio on Jan. 9, at which Henry Hadley was the guest of honor. Mr. Hadley's Piano Quintet in A Minor and Mr. Sciapiro's "Tusitala," a fantasy for string quartet

which was played with success by the Sevcik-Lhotsky Quartet at the festival in Prague last spring. The members of the quintet were Mr. Hadley, piano; Mr. Sciapiro, first violin; Amadeus Sciapiro, second violin; David Reggel, viola, and Paulo Gruppe, 'cellist. Giovanni Martinelli, tenor of the Metropolitan Opera Company, has been singing five of Mr. Sciapiro's song ballads and has spoken well of them, particularly "Love's Lovelight," which is dedicated to him and which he plans to include on his concert programs. Mr. Sciapiro has a large violin class this season.

## Seymour School Children Give Playlet

A playlet, "It's Never Too Late to Play," was given by fifty children of the Seymour School of Musical Re-Education, Saturday morning, Jan. 29, in the Aeolian Hall. This was to demonstrate the theory that music is natural and spontaneous in children and that old-time methods of practicing were unworthy. The slogan of the new theory is "from within—out." The play embodied the principles of this musical re-education. The children showed their interest by volunteering to play for the audience in any key, to improvise and to respond to music by gestures. The motive of the play was a familiar situation in many homes. It was humorous and entertaining throughout.

## Evelyn Berckman Gives Illustrated Talk

Evelyn Berckman, pianist and composer, gave an illustrated talk on piano music from Scarlatti to Brahms before a large audience at the International House on Jan. 9. Numbers of Scarlatti, Bach-Liszt and Chopin were included. Miss Berckman's songs with orchestra on Heine's "Nordsee" have been heard in New York, performed by Raymonde Delaunoy with the Sunday Symphony Society. Later works by her include a symphonic poem, "Swans," to Lord Dunsany's text, and an orchestra suite, "Aboard the Morning Star."

## Charlotte Lund Resumes Activities in N. Y.

Charlotte Lund, soprano, has returned from a tour of Florida and resumed her activities in New York, appearing on Jan. 31 at Columbia University. On Feb. 2, 9 and 17 Mme. Lund will be heard in the Academy of Music in Brooklyn; on Feb. 6 and 20 in the Princess Theater, New York. In the South Mme. Lund made appearances in the Carolinas as well as in Florida. She returns there in April, opening in Asheville, N. C., during Easter Week.

## Liszniewska to Give Debussy-Brahms Program

Brahms and Debussy works will make up the program of Marguerite Melville Liszniewska, pianist, in an Aeolian Hall recital on the afternoon of Feb. 8. Mme. Liszniewska will play the F Minor Sonata and a group from Brahms' Op. 116, and miscellaneous pieces of the French impressionist. She presented the same program recently in Chicago at the Studebaker Theater.

## Gilbert Ross Fulfills Engagements

Gilbert Ross played in Cheshire, Conn., on Jan. 14 in joint recital with Isabel Richardson Molter, and also in solo performances at Norwich, Jan. 17. He gave a Boston recital, in Jordan Hall, on Jan. 18; at Montclair Academy, Jan. 19; at the Madrigal Club, Yonkers, on Jan. 20. He gives a New York recital in Aeolian Hall, Jan. 22, and an appearance with the Peoples' Symphony Orchestra in Boston on Jan. 23.

## Mildred Couper Returns for Recital

Mildred Couper, who will give a piano recital in Steinway Hall on the evening of Feb. 10, made her debut in this city at a recital in 1919, after which she went to Europe for further study, continuing with Moszkowski in Paris and with Sgambati in Rome. Further instruction was received from Alfred Cortot and Harold Henry.

## William Gustafson with Calvin M. Franklin

William Gustafson, bass of the Metropolitan Opera Company, has signed a two-years' contract to be under the exclusive management of Calvin M. Franklin.

## Dohnanyi Will Give Three Recitals

Ernst von Dohnanyi, Hungarian pianist, composer and conductor, will give three recitals of music for the piano in Chickering Hall on Wednesday eve-

nings, Feb. 9, 16 and 23. Mr. Dohnanyi, who is now playing on the Pacific Coast, will return to the east for these recitals, sailing for Europe immediately thereafter to resume his activities as conductor of the Budapest Philharmonic Society.

## Anna Hamlin to Return After Chicago Opera

Anna Hamlin, soprano of the Chicago Civic Opera Company, has appeared twenty times in eight different rôles at the Auditorium in Chicago this season. Following her tour with the Chicago Civic Opera Company, she will make her headquarters in New York City, where negotiations are in progress for a spring and summer season.

## Farnam Announces Bach Organ Series

Four recitals of Bach's organ music will be given by Lynwood Farnam in the Church of the Holy Communion on Mondays in February. In the course of the series the entire forty-five choral preludes from the "Orgelbüchlein" will be presented. Mr. Farnam's first program,

on Feb. 7, includes the Toccata, Adagio and Fugue in C, a Fugue in G, and fourteen of the preludes for Advent and Christmas.

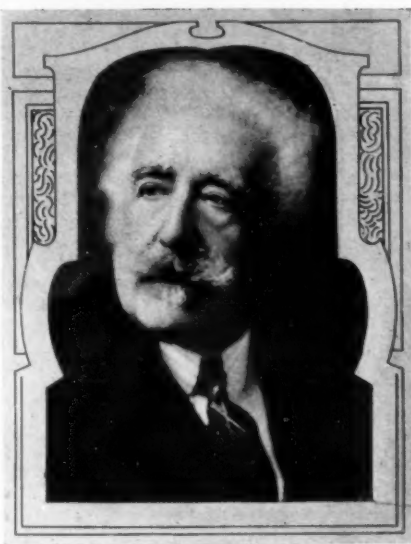
## Singers Heard in Hoboken Banquet

At the annual banquet of the Zonta Club of Hoboken, held at Myer's Hotel on Jan. 26, Eva Rodriguez, mezzo-contralto, and Kempton Searle, baritone, assisted by the New York String Trio, furnished the musical program. Both singers are pupils of Percy Rector Stephens. Accompaniments for the songs were played by Ethel Henderson Newbold and Claire Dowsey Shoup, the latter a member of the Club and chairman of the program committee.

## Grace Leslie Booked for Oxford Concert

In connection with appearances in Chicago and St. Louis, already announced for next month, Grace Leslie will sing in Oxford, Ohio, on Feb. 4. Other engagements were booked in Durham, N. H., on Jan. 26, and Keene, N. H., on Jan. 28.

## PASSED AWAY



Mishkin Photo

## Joseph Hollmann

Joseph Hollmann, 'cellist, whose recent death in Paris was recorded in last week's issue of MUSICAL AMERICA, was one of the most prominent musicians of the last generation, standing more or less in a class by himself at the time. Mr. Hollmann first came to the United States in the late 'seventies and afterward made many tours of this country both as soloist and as assisting artist with other prominent stars. He retired from the concert platform in 1916, and from then until his death, resided in Paris. He was a native of Maestricht, Holland, having been the son of a burgomaster of that town.

## Annie Eichberg Lane

Word was received in New York last week of the death in London of Annie Eichberg Lane, who, according to an Associated Press dispatch, was at one time director of the Boston Conservatory. Mrs. Lane was a daughter of the late Julius Eichberg, famous a generation ago as a violinist and composer, as well as for being superintendent of music in the Boston schools, in which activity his daughter succeeded him. Mrs. Lane was the widow of the well-known publisher, John Lane, whom she married in 1898. Mr. Lane died two years ago.

## Grace Van Studdiford

FORT WAYNE, IND., Jan. 29.—Grace Van Studdiford, light opera prima donna who had also sung leading rôles in grand opera, died at her home here today.

Miss Van Studdiford, whose maiden name was Grace Quive, was born in North Manchester, Ind., in 1872. Her family were all musical, and for some time she was soprano soloist in a church in Lafayette, Ind. Her first stage experience was in the chorus of the Bostonians while on tour, and she afterwards was given parts. In 1900, she was a member of the Savage-Grau company which gave opera in English at the Metropolitan Opera House before the regular winter season, singing lead-

ing rôles. During this engagement she created the rôle of *Fleur-de-Lys* in the American première of Goring Thomas' "Esmeralda" on Nov. 19, 1900. Reginald De Koven and Harry R. Smith wrote "The Red Feather" for her, and she also sang the leading rôle in their "Maid Marian," which was a sequel to "Robin Hood." She was a member of the Winter Garden company in 1911, and toured the training camps in 1918. Miss Van Studdiford was married in St. Louis in 1897, and left the stage for a while. She and her husband were later divorced.

## Alexander Kastalsky

Dispatches from Europe report the death in Moscow recently of Alexander Dmitrievitch Kastalsky, a noted composer of church music, at the age of seventy. Kastalsky was the founder and chief exponent of a new school of a cappella church music. He was born in Moscow on Nov. 29, 1856. He studied from 1875 to 1882 at the Moscow Conservatory, among his teachers being Tchaikovsky and Tanieiev. He was teacher of piano in the Synodal School from 1887 to 1917, assisting after 1899 in the direction of the Synodal Choir and, after 1901, being its director. This school was closed in 1923 and merged with the Conservatory. He was also teacher of fugue and composition at the Philharmonic School in Moscow from 1912 to 1922. In the last three years Kastalsky had been active as professor of choral singing in the Conservatory. He was known as composer chiefly for his efforts to combine old and new elements in church music. He was the composer of a large number of a cappella choruses, an opera "Clara Militcha," produced in 1916; incidental music for plays, chamber and piano works and oratorios. One of his most original works was a four-volume series of piano illustrations of ancient Oriental music of various countries. Kastalsky was also the author of a manual for church-music.

## Houston Chamberlain

BAYREUTH, Jan. 22.—Houston Chamberlain, son-in-law of Richard Wagner, died here recently. Mr. Chamberlain, who was the son of a British admiral, was born in Portsmouth in 1855. He was educated at Cheltenham College and in France. He later settled in Dresden and in 1916, became a German subject. During the war he was awarded the Iron Cross by the Kaiser. He was divorced from his first wife and in 1908, married Wagner's youngest daughter, Eva.

## Janet Smedley Hedden

Janet Smedley Hedden, teacher of singing and the wife of Warren R. Hedden, the well-known New York organist, died on Jan. 18, after a lingering illness. Mrs. Hedden was the daughter of William Smedley who was soloist in Trinity Church for seventeen years, and afterwards choirmaster of St. James' Church, Chicago. In her younger days, Mrs. Hedden was a prominent soprano, but during the past few years she devoted herself to teaching. She was secretary of the Guild of Vocal Teachers.



## NINTH SYMPHONY IS ST. PAUL FEATURE

Verbrugghen Leads Program  
—Casals Soloist—Reth-  
berg Sings

By Florence L. C. Briggs

ST. PAUL, Jan. 29.—Two concerts by the Minneapolis Symphony, Henri Verbrugghen conducting, marked the eight-day period preceding its departure on its annual spring tour.

Beethoven's Ninth Symphony was the outstanding feature of the last concert. The performance of this work has been credited as the best yet heard under Mr. Verbrugghen's baton. Vocal parts were adequately sustained by Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Judson House, tenor, and Fraser Gange, baritone. The Minneapolis Symphony Chorus and members of the Apollo Club assisted.

Other numbers making up a Beethoven program were the Overture to "King Stephan," Op. 117; "Three Equale" for four trombones, played by Messrs. Elst, Molzahn, Wagner and Crone, of the orchestra; an "Elegiac Song" for vocal quartet and strings, Op. 118 and the Benedictus from the Mass in D.

What to many was the high point of the season in this series was the program beginning with the Bach Suite No. 3, in D, and closing with Charpentier's "Impressions of Italy," with Pablo Casals giving his superb artistry in a memorable performance of the Haydn Concerto in D. Well chosen, logically arranged and skillfully delivered, these numbers, satisfying in themselves, made a program grateful to the ear and understanding.

A recital by Elisabeth Rethberg was a notable event under the Schubert Club's auspices. Despite the bitter cold, with the mercury hovering around twenty degrees below zero, the club members attended in full force, with visitors from Duluth, Mankato, Minneapolis and other cities drawn to the People's Church Auditorium. The applause was duly appreciative of a superlatively beautiful art. The singer's fine voice was used with imagination in a program of choice works arranged with discerning attention to varying moods and climax. These included compositions by Bach, Handel, Brahms, Strauss and Schubert; and, in English, "My Lovely Celia," "Believe Me, if All Those Endearing Young Charms," "An Old Song," by Annabel Morris Buchanan; and "We'll to the Woods and Gather May," by Griffes. The program ended with "Dich teure Halle" from "Tannhäuser," "Vissi d'arte," from "La Tosca," was given as the closing encore. Another exhilarating moment was experienced in the singing of Mozart's "Alleluia." Max Jaffe was an exceedingly efficient accompanist.

## BETHELEHEM CHOIR PREPARES FESTIVAL

Bach Singers Under Wolle  
Will Give Mass and  
Motets

BETHLEHEM, PA., Jan. 29.—Rehearsals are going forward diligently by the Bach Choir for the coming twenty-first festival, to be held in Packer Memorial Chapel on May 13 and 14. The 250 singers meet regularly under their conductor, Dr. Fred Wolle, and his assistant, for work on the taxing program.

This year's festival will include, as previously announced, two lists of miscellaneous motets on the first day. On the afternoon of May 13, at four o'clock, the choir will perform the following: "Praise the Lord, All Ye Heathen," four-part motet; "Come, Jesu, Come, I Now Am Weary," motet for double choir; and "The Spirit Also Helpeth Us," motet for double choir.

In the evening at eight o'clock, the program will include "Be Not Afraid, I Am with Thee," motet for double choir; "Jesu, Priceless Treasure," five-part motet, and "Sing Ye to the Lord a New-Made Song," motet for double choir.

On Saturday afternoon, according to custom, the Mass in B Minor will be sung in two sessions, at 1:30 and 4 o'clock.

## Curtis Quartet Gives Gala Home Concert



PHILADELPHIA, Jan. 29.—The only public concert to be given this season in Philadelphia by the Curtis Quartet elicited enthusiasm from an audience which filled the Foyer of the Academy of Music on Jan. 26. On the program were Beethoven's Quartet in E Flat Major, Op. 127, and Dvorak's so-called "American" Quartet in F Major, Op. 96. This same program was given in Washington on Jan. 13, when the annual complimentary concert was tendered to the Government by Mary Louise Curtis Bok, founder of the Curtis Institute, in the music hall of the Library of Congress. Another concert by the quartet is scheduled in Boston on Sunday afternoon, March 13, and the only New York concert will take place in Aeolian Hall on Monday evening, March 14.

The players, leading members of the Institute faculty, are, from left to right in the above picture, Louis Bailly, viola; Emanuel Zetlin, second violin; Carl Flesch, first violin, and Felix Salmond, cello.

## PITTSBURGH GREET'S ARTISTS OF RENOWN

Piano, Violin, Organ and  
Song Recitals Are  
Outstanding

By Wm. E. Benswanger

PITTSBURGH, Jan. 29.—A number of prominent artists have visited this city. The third concert of the Y. M. & W. H. A. brought Mischa Levitzki, pianist, to their auditorium on Jan. 24. Mr. Levitzki never fails to win his hearers, and on this occasion impressed everyone with the ease and brilliance of his technique and the insight and grasp of his interpretations. His program covered a wide range of music, and was masterfully read.

Fritz Kreisler, violinist, gave his annual recital in Carnegie Music Hall on Jan. 20, under the local management of May Beegle. The stage was crowded, as is usually the case when Mr. Kreisler plays here, and the audience demanded a much longer program than the printed one. An artist to his finger-tips, Mr. Kreisler sways his auditors to great enthusiasm. He was ably accompanied by Carl Lamson.

Rosa and Carmela Ponselle appeared in Syria Mosque on Jan. 21. Both singers were warmly greeted, their beautiful voices winning immediate approbation. While the program might have been better arranged, it was nevertheless stimulating to a large audience. Operatic numbers succeeded in rapid order, interspersed with a few songs and many encores. Stuart Ross was at the piano, and afforded splendid assistance to the singers, as well as playing a solo.

Under the auspices of the Western Pennsylvania Chapter of the American Guild of Organists, Lynnwood Farnam gave a recital in Carnegie Music Hall on Jan. 25. Mr. Farnam received a cordial welcome, and his program was characteristic of the best in organ literature. His performance was that of a master, and attending organists of this district attested to his reputation. Charles A. H. Pearson was in charge of the recital.

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## BUFFALO HAS WEEK'S CYCLE OF BEETHOVEN

London Quartet in Series  
Under Foundation Head  
—Hayes Applauded

By Frank W. Balch

BUFFALO, N. Y., Jan. 29.—A successful innovation introduced by the Buffalo Musical Foundation, Marion DeForest, manager, was a week's festival of Beethoven music, from Jan. 17 to 22. For six consecutive nights, audiences of encouraging size were attentive to the work of the London String Quartet, presented in the ballroom of the Hotel Statler. The enthusiasm expressed on each evening left no doubt in the minds of any who witnessed it as to the success of the venture.

The Monday and Tuesday lists were six quartets from Op. 18. On the Wednesday program were three quartets of Op. 59, those in F Minor, E Minor and C Major. An audience even larger than formerly paid the London musicians a deserving ovation. Beautiful tone characterized every number.

Thursday's program demonstrated fully the artistic success of the venture. It comprised Op. 74, 95 and 127. Some of the later of Beethoven's compositions were on the program for Friday, the B Flat Major Quartet of Op. 130 and that in C Sharp Minor of Op. 131. The concluding program on Saturday night attracted a big audience. The musicians, in their farewell performance, gave their best efforts to a trio of quartets, the B Flat Major of Op. 133, and Op. 132 and 135.

Miss DeForest in this venture became one of Buffalo's pioneers in music. Even greater interest and support would doubtless reward similar events in future.

For the third time Roland Hayes, tenor, sang to a capacity audience in Elmwood Music Hall, on Jan. 18. He was presented by Bessie Bellanca, chairman of the Musical Arts of Buffalo.

Mr. Hayes' art was disclosed in a list ranging from operatic arias to Negro spirituals. Beethoven, Schubert and Debussy compositions were in the first group, and Italian and English songs were also included. Extras were generously given. William Lawrence, accompanist, was also applauded.

## WOMAN'S "POEMA" GIVEN IN BALTIMORE

Mrs. Howe's Music Brings  
Special Interest to  
Symphonic List

By Franz C. Bornschein

BALTIMORE, Jan. 29.—The program of the third concert given by the Baltimore Symphony, Gustave Strube, conductor, held special interest by reason of the presentation of "Poema," a work in manuscript by Mary Carlisle Howe. This was the first time the municipal orchestra has featured an ambitious score by a woman composer. Mrs. Howe's music was interpreted with understanding by Mr. Strube, and the substance of the composition was made thematically and rhythmically apparent. The audience applauded the "Poema" with ardor, and the composer was called on to acknowledge the favorable reception.

The remainder of the program, Mozart's "Jupiter" Symphony, the Tchaikovsky Violin Concerto, and the same composers' Andante Cantabile for strings and "Marche Slav," gave the orchestra abundant opportunity to disclose the progress that has been made. Arcadie Birkenholz, violinist, was the soloist. His agile technique and appreciation of the lyric qualities of the concerto resulted in an effective reading.

The first of the season's programs for children was given by the Baltimore Symphony, under Mr. Strube, on Saturday morning, Jan. 22, in the Lyric. Attendance was limited to school children, and it was interesting to note their keen attention. An illustrated explanation of the program was given by Henrietta Baker Low.

The Philadelphia Orchestra, with Fritz Reiner, guest conductor, gave an interesting program recently in the Lyric, under the local management of the Albaugh Bureau of Concerts, Mr. Reiner read music by Weber, Beethoven and Wagner with dignity and disclosed an artistic valuation of tone blendings in Debussy's "La Mer."

Rosa Ponselle gave a soprano recital at the Lyric on a recent evening under the local management of Katie Wilson-Greene. Her artistic singing must be recorded as a high point in the current calendar. Stuart Ross served in the double capacity of accompanist and soloist, and his work was fully appreciated.

Harold Bauer, pianist, was the artist at the twelfth Teatudo recital, on Friday afternoon, Jan. 21. His masterful interpretations of classic and modern compositions were a revelation to the large student body, which listened intently.

## CINCINNATI ENJOYS HADLEY'S SYMPHONY

Composer Conducts His  
"Third" as Orchestra's  
Guest

By Philip Werthner

CINCINNATI, Jan. 29.—Henry Hadley was guest conductor of the Cincinnati Symphony on Jan. 21 and 22, when the following program was given:

Overture, "Roman Carnival".....Berlioz  
Symphony No. 3, in B Minor, Op. 60.....Hadley  
(First time at these concerts)  
"Le Carnaval des Animaux".....Saint-Saëns  
"Les Préludes".....Liszt

Mr. Hadley's symphony, "absolute" music, is refreshing in these days of musical representations of engines, etc., and is a very good work. The various movements, in conventional form, are beautifully thought out. The entire program was interpreted with authority and musicianship.

The inimitable Fritz Kreisler gave a violin recital on Jan. 24, having the co-operation of Carl Lamson as pianist. First these artists played Mozart's Sonata in B Flat, which was followed by a Bach Adagio and Fugue, read in an impeccable manner. The remainder of the program was made up of smaller pieces, given with superlative art.

"Turandot" Given in Hamburg  
HAMBURG, Jan. 15.—Puccini's "Turandot" had a successful first performance at the Hamburg City Theater recently. Werner Wolf conducted, and the leading rôles were sung by Maria Husa and Karl Günther.